Issue 214 • 6th July 1994
UK £2.50 • US $4.95

DOCTOR WHO MAGAZINE

MORE FREE POSTCARDS

Janet Fielding-

Why I'm happy to leave *Doctor Who* in the past

Tired of the conventional convention slog? Then experience...

dreamWatch

94

October 29~30 *Park Inn International, Earls Court, London*

down time *world premiere*

The official premiere of the final story in the Yeti trilogy, written by Marc Platt and directed by Christopher Barry. Starring Nicholas Courtney as the Brigadier, Deborah Watling as Victoria and Jack Watling as Professor Travers, plus special cameo appearances to be announced. The cast and crew will be present to sign copies of this exciting fifty-minute, made for video drama (entering production this summer) which will go on sale for the first time at DreamWatch 94.
A Reeltime Pictures production in association with DreamWatch Publishing.
Script Consultants: Mervyn Haisman and Henry Lincoln.

the caves of androzani

A tenth anniversary reunion of many of the cast and crew who contributed to Peter Davison's heart-stopping finale as the Doctor...

the tomorrow people

Prepare to jaunt as we unite stars from the Seventies and Nineties series...

plus

Blake's 7 - in front of and behind the camera...The Dark Dimension - the launch of the book of the inside story...Who's Party - innovative Saturday evening entertainment...Survivors...Celebrity autographs and walkabouts...Charity auction in aid of The Terrence Higgins Trust and The Imperial Cancer Research Fund...and much, much more!

Details of our invited guests and information on the event itself will appear in all issues of DWB in the run up to DreamWatch 94, but you can guarantee your place by registering today. Places are limited and there will be a strict cut-off point, so to avoid disappointment register NOW! (Due to the exclusive nature of this event we can only accept registrations for the whole weekend and not part thereof).

The standard cost of attending DreamWatch 94 is £35 for the entire weekend (not including dinner on the Saturday evening). We are offering a concessionary rate of £25 to those in full time education, unemployed or receiving a disability allowance (in all such cases documentational proof will be required on arrival at the event). Under 12's: £15.

Please register the following for DreamWatch 94. I enclose a crossed cheque/ PO for ○ payable to DreamWatch 94. (If registering at the concessionary rate, please indicate): ○ **Disabled** ○ **Student** ○ **Unemployed**

Name(s): ....

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Address: ....

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Post to DreamWatch 94, 52 Deacon Road, Kingston-Upon-Thames,
Surrey KT2 6LU. (Please enclose two SAEs, preferably A5).

Please send the whole of this portion
[Photocopies acceptable].

Guests so far confirmed*

Downtime

Nicolas Courtney The Brigadier
John Levene Benton
Deborah Watling Ms. Waterfield
Jack Watling Travers
Marc Platt Scriptwriter
Mark Ayres Composer

The Caves of Androzani

Peter Davison The Doctor
Nicola Bryant Peri
Maurice Roëves Stotz *(plus **Doomwatch** & **Star Trek:The Next Generation**)*
Barbara Kinghorn Timmin
Graeme Harper Director *(plus **Star Cops** & **The Dark Dimension**)*
Roger Limb The BBC Radiophonic Workshop

The Tomorrow People

Nicholas Young John
Sammie Winmill Carol
Paul Bernard Director *(plus **Doctor Who**)*
Tetra Films Makers of the 90's Tomorrow People with cast and crew!

Blake's 7

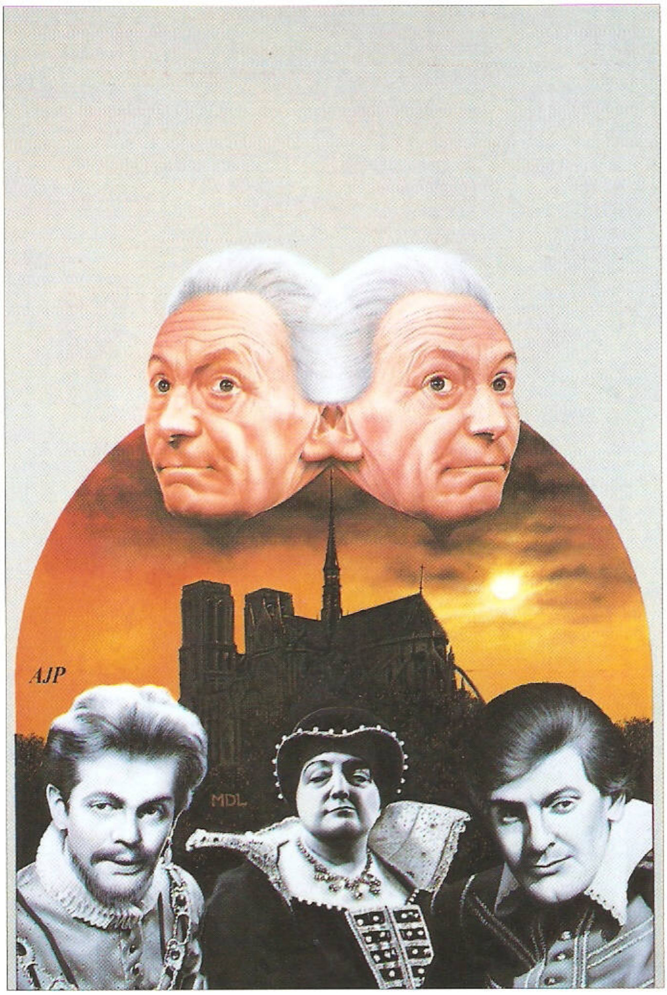
Jacqueline Pearce Servalan
David Maloney Director *(plus **Doctor Who**)*
James Follett Scriptwriter *(plus **Earthsearch**)*

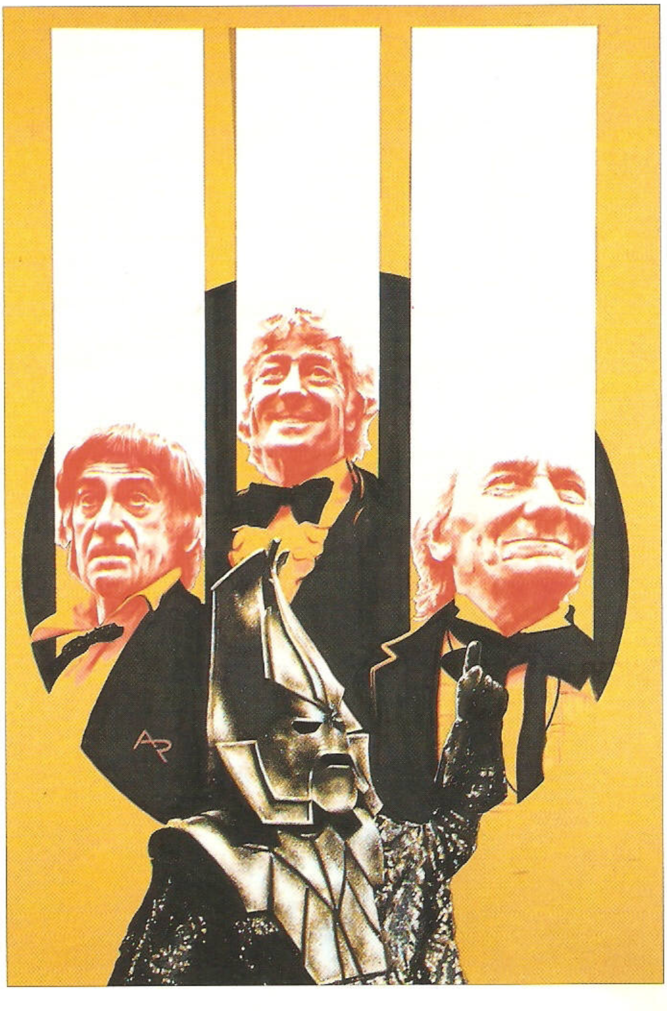
The Survivors

Denis Lill Charles Vaughn *(plus **Doctor Who**)*
Lucy Fleming Jenny Richards
John Abineri Hubert *(plus **Doctor Who**)*
Roger Parkes Scriptwriter *(plus **Blake's 7**)*
Martin Worth Scriptwriter *(plus **Doomwatch**)*

*Plus **Ian Scoones** and **Mat Irvine**, stalwarts of the BBC Visual Effects Dept., who will be providing the "blood, bangs and flashes" for Who's Party...**Adrian Rigelsford**, author of the doomed **Doctor Who** 30th Anniversary adventure - **The Dark Dimension**...plus surprise guest appearances!
Many more to be announced!*

*Subject to unforeseen professional commitments





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FREE POSTCARDS
ing *Doctor Who* illustrations.

lot of new information coming to light days of *Doctor Who* during the past arcus Hearn's absorbing pieces have new facts about the creation of our many of the previous 'definitive' articles ubject are now not just incomplete but e.

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iffers over Story W, so we call it *The* *e Massacre of St. Bartholomew's Eve*.

everything clear – and it doesn't even accurate individual titles for *The Trial*

Gary

Vincent Conran, Managing Director. Paul Neary, Editorial every four weeks. All *Doctor Who* material is © BBC TV otherwise indicated. No similarity between any of the fic-rsons or institutions is intended and any such similarity is itten permission of the publishers. This periodical may not stributed with any part of its cover or markings removed, ut the publishers cannot be held responsible for unsolicited ng's Reach Tower, Stamford Street, London SE1 9LS 071-estructible mechanical and plastic parts, you'd find some-

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Four more reproductions of Alister Pearson's stunning *Doctor Who* illustrations.

Editorial: Gary Russell & Marcus Hearn
Design: Peri Godbold & Paul Vyse
Production: Julie Pickering & Mark Irvine

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This issue's competition entries should be sent on a postcard or back of a sealed envelope, clearly marked with the competition title, to:

Doctor Who Magazine,
Marvel Comics UK Ltd.,
13/15 Arundel Street,
London WC2R 3DX,
England.

Entries must arrive by second post on 28th July 1994.

Thanks this issue to:
Peter Davison, Janet Fielding, Peter Ling, Hazel Adair, Glenn Rix, David Gibbes-Auger, BBC Video, David Brunt, Adrian Rigelsford, Silva Screen, Simon Sadler, Virgin Books.

There has been a lot of new information coming to light about the early days of Doctor Who during the past few months. Marcus Hearn's absorbing pieces have highlighted so many new facts about the creation of our favourite show that many of the previous 'definitive' articles and books on the subject are now not just incomplete but sometimes inaccurate.

However, one important thing that has been confirmed is still a bone of contention to many fans - the 'real' titles for the early shows. Is it *An Unearthly Child, The Tribe of Gum, The Cavemen* or *100, 000 BC? The Edge of Destruction, Beyond the Sun* or *Inside the Spaceship*? Here at Marvel we have officially adopted what we now know to be the proper names. Therefore Story A is *100, 000 BC*. Story B is *The Daleks* (it's actual title is *The Mutants* but we want to avoid confusion with the 1972 story of the same name) and Story C is *Inside the Spaceship*.

Documentation differs over Story W, so we call it *The Massacre* and not *The Massacre of St. Bartholomew's Eve*.

Hope that makes everything clear - and it doesn't even begin to address the accurate individual titles for *The Trial of a Time Lord* . . .

Gary

ABC
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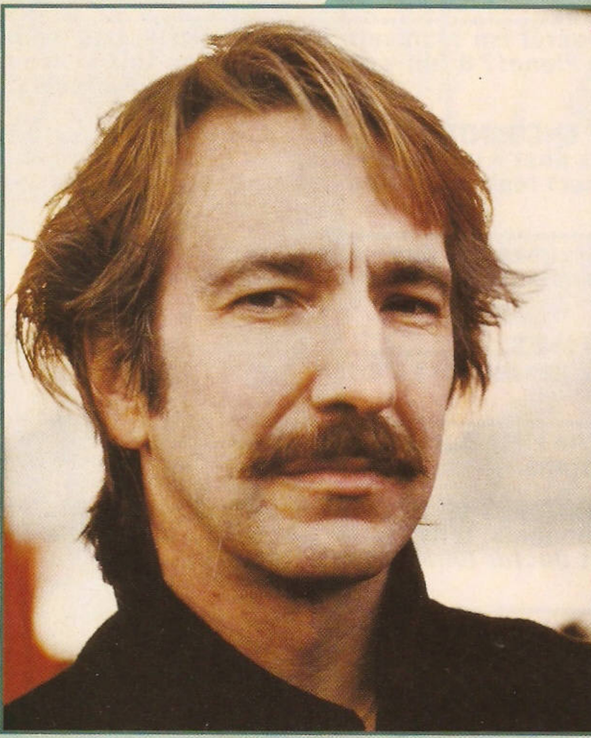
Gallifrey

WHO, WHAT, WHERE?



Alan Rickman, the popular British actor who starred in *Robin Hood : Prince of Thieves, Die Hard* and *Truly, Madly, Deeply.* Is he the Eighth Doctor?

Is Alan Rickman the new Doctor? Have Amblin/Universal Television, under the auspices of Steven Speilberg, finally secured the rights to make a new television series of *Doctor Who*? Are Green Light actually making their *Doctor Who* movie with financial backing from Lumiere Pictures? Is Leonard Nimoy directing the movie (as he reportedly says he is)? Is *Star Trek: The Next Generation* writer and co-producer Brannon Braga writing the movie or tv pilot? Is Ridley Scott directing the tv pilot? Have Amblin/Universal opened a *Doctor Who* production office at Pinewood Studios? Did Green Light/Lumiere begin shooting their movie as far back as October last year?

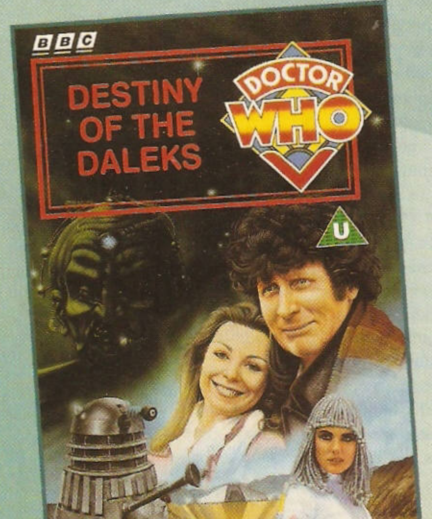
All of the above rumours have been circulating over the last few weeks. At the time of going to press no-one at the BBC/Green Light/Lumiere/Amblin would confirm or deny anything. Everything that you have seen or heard in the newspapers remains pure speculation and rumour – no matter how exciting it may sound.

It seems exceptionally likely that Amblin will get the rights to a new tv series. Apparently one of their major stumbling blocks is getting a US tv network to take the show and we understand that CBS have shown an interest in screening it in January 1995 – requiring at least an Autumn production start date. It is also rumoured that the series would be based at Pinewood studios, with location work spread across Europe and post-production and special effects work handled Stateside.

Proving to CBS that the series is a viable commodity seems to be of paramount importance. We understand that the Executive who needs to be convinced is Peter Tortorici who is contactable at CBS Entertainment, 7800 Beverly Boulevard, Los Angeles, CA 90036, USA. Also at the same address is Philip Seagle, a Network Controller at CBS who is similar in power to Alan Yentob at the BBC. Both CBS Executives require convincing that *Doctor Who* has a potentially massive future on their channels and has the kind of following that would bring them ratings and, more importantly, the advertising revenue that US television relies on.

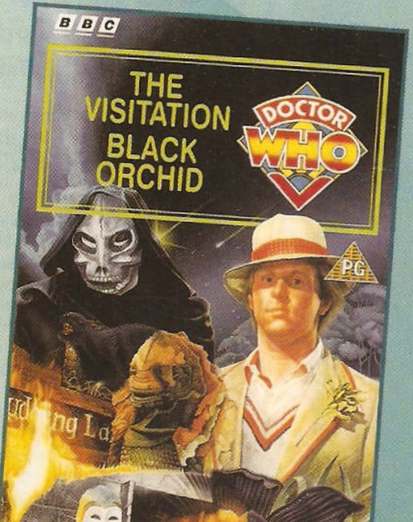
As always, **DWM** will keep you informed on the progress being made to get *Doctor Who* back on television and pointing out the distinctions between rumours and facts. Unfortunately there are currently far more of the former than the latter . . .

THE SEEDS OF DOOM ON VIDEO!



BBC Video have confirmed that from August this year their regular *Doctor Who* releases will be issued once a month until November as opposed to two every other month. Remaining the most requested story yet to be issued, August's release is the 1976 Fourth Doctor adventure *The Seeds of Doom*, co-starring Elisabeth Sladen as Sarah Jane Smith and Tony Beckley as obsessed botanist Harrison Chase, who uses the malevolent Krynoid to try and destroy all animal life on Earth. The tape, with a cover by Colin Howard, will be a double-pack release at £16.99. Following this will be another double-pack, but from the Hartnell era, with cover art by Andrew Skilleter. *The Rescue* (which featured the introduction of new companion Vicki) coupled with *The Romans*, Dennis Spooner's acclaimed attempt to take *Doctor Who* into the realms of comedy.

Meanwhile on the right is Pete Wallbank's cover for *The Visitation/Black Orchid* double-pack (£16.99), while to the left is Colin Howard's cover for *Destiny of the Daleks* (£11.99). Both tapes go on sale 4th July



Guardian

BOOK NEWS

Virgin Books have confirmed another *Doctor Who – The Missing Adventures* novel for 1995.

Steve Lyons, author of *Conundrum*, and currently co-writing *The Annuals of History* for **DWM**, is working on a book for release next April. *Time of Your Life* is a Sixth Doctor tale set between the events seen in *Mindwarp* and those of *The Vervoids*, the middle sections of *The Trial of a Time Lord.* With neither Peri nor Mel present aboard the TARDIS, Steve is taking the opportunity to create a new one-off companion for the Doctor.

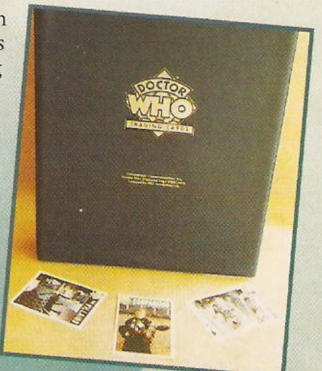
A slight change has occurred to the release schedule for the end of 1994 regarding *The New Adventures*. As Jim Mortimore's busy schedule catches up with him – he's writing novels for Virgin based on the ITV series *Cracker*, starring Robbie Coltrane – his next *Doctor Who* adventure *Parasite* has been put back to December. Replacing this in November is Daniel O'Mahony's *Falls the Shadow*, originally scheduled for December.

On sale in March 1995 will be a humorous nit-pickers-style *Doctor Who* book, *The Discontinuity Guide* by Virgin stalwarts Paul Cornell, Keith Topping and Martin Day.

THE NEW
Doctor Who
ADVENTURES
ST ANTHONY'S FIRE
MARK GATISS
DOCTOR WHO
THE MISSING ADVENTURES
VENUSIAN LULLABY
PAUL LEONARD

Above left is *St Anthony's Fire*, Mark Gatiss' latest *New Adventure* with a cover by Paul Campbell, while right is Paul Leonard's first *Missing Adventure*, *Venusian Lullaby* with art by Alister Pearson.

TRADING CARDS

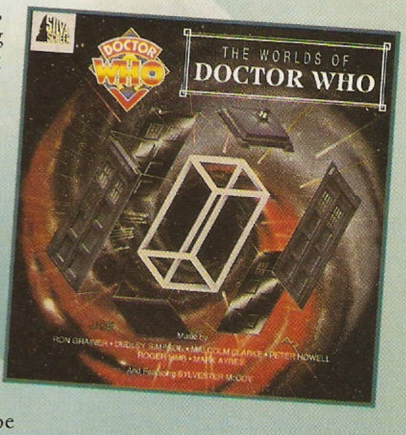

DOCTOR WHO
TRADING CARDS

As work progresses on Cornerstone Communication's second set of *Doctor Who* trading cards, with notes by J Jeremy Bentham and Bruce Campbell, this rather splendid *Doctor Who* trading cards album is now available from Framed Nostalgia.

For information on both cards and album, contact Framed Nostalgia at 5 Scarsdale Place, Market Place, Buxton, Derbyshire SK17 6EF.

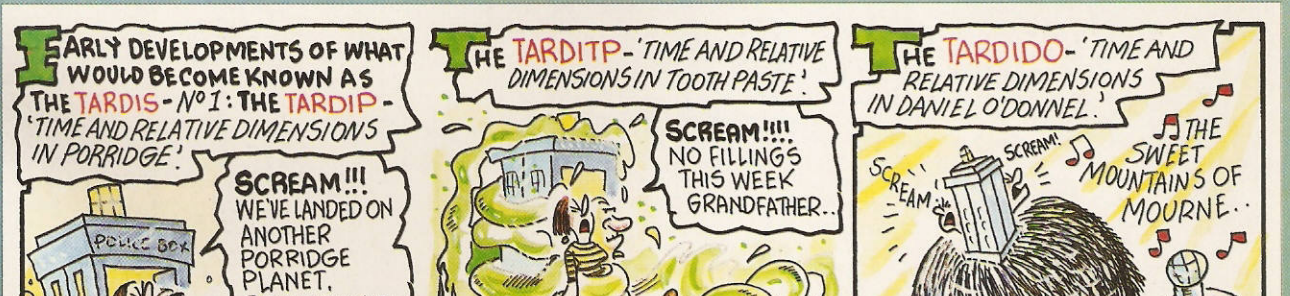
WIN A *WHO* CD

Silva Screen's latest *Doctor Who* CD is now available, featuring a variety of tracks from their earlier *Who* releases, including the works of Mark Ayres, Dominic Glynn, Peter Howell, Roger Limb and Dudley Simpson. It also includes a couple of new versions of the theme tune, including one featuring Syl-vester McCoy playing the spoons!


SILVA SCREEN
DOCTOR WHO
THE WORLDS OF
DOCTOR WHO
Music by
RON GRAINER • DUDLEY SIMPSON • MALCOLM CLARKE • PETER HOWELL
ROGER LIMB • MARK AYRES
And Featuring SYLVESTER McCOY

We have **TEN** of these CDs to give away in this **FREE** competition. All you have to do is tell us the titles of the first and last stories transmitted on television to feature the incidental music of Dudley Simpson and send it to: SPOONFED SOUNDS at the address on Page 3. Multiple entries will be erased. Permanently!

Doctor Who? by Tim Quinn and Dicky Howett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THE TARDITP - 'TIME AND RELATIVE DIMENSIONS IN TOOTH PASTE'.
SCREAM!!!! NO FILLINGS THIS WEEK GRANDFATHER..
THE TARDIDO - 'TIME AND RELATIVE DIMENSIONS IN DANIEL O'DONNEL'.
SCREAM!
SCREAM!
THE SWEET MOUNTAINS OF MOURNE..
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BEYOND THE TARDIS

Compiled by Dominic May

Doctors: Jon Pertwee appeared on *Good Morning With Anne and Nick* during April. Included within was a link-up to the US with *Star Trek's* William Shatner, who has reportedly been suggested for the Doctor in a future *Doctor Who* series. Hmmm . . .

The second week of July is looking increasingly likely as the debut of series four of *Medics* starring **Tom Baker**.

Last year an Aerobathon was held, initially with a view to raising money for the Royal Marsden Hospital with Boots the Chemists sponsoring the event to the tune of £250,000. The organiser also involved The Foundation for the Study of Infant Deaths promising that a sum of £50,000 would be donated to that worthy cause from the proceeds. One year on the event resulted in the raising of £300,000 of which £200,000 has reached the Royal Marsden, but not a penny has gone to the Foundation, with the organiser retaining the other £100,000 despite attempts to force him to donate the sum promised. **Colin Baker** finally decided enough was enough and blew the whistle on this scandal and at the time of writing an investigation by the BBC's *Newsnight* current affairs programme is underway. We await developments . . .

Companions: Sara Kingdom actress and former wife of **Jon Pertwee**, **Jean Marsh** is appearing alongside *Ghost Light's* **Frank Windsor** in *Capital Sins*, a new drama starring Tom Bell and Edna Doré being made by Warner Sisters for Carlton TV.

Producers: Further to **DWM** 209, **Verity Lambert** will produce *She's Out* by Lynda La Plante for Carlton TV during the Summer, featuring Ann Mitchell as Dolly, the character she made famous in two series of **Widows** made by Euston Films during the Eighties. Carlton's comedy drama *Class Act*, which Lambert's Cinema Verity produced, is expected to be recommissioned for a second series.

Phillip Hinchcliffe's new film *An Awfully Big Adventure* (**DWM** 213) starring Alan Rickman and current box office success *Four Weddings and a Funeral's* Hugh Grant finished shooting on 17 April and will be completed for Cinema Release in October.

Writers: Stephen Gallagher's latest contribution to Yorkshire TV's *Chillers* has had a title change to *Number Six*. This story features **Kevin McNally**, who played Hugo Lang in *The Twin Dilemma*, and **Sara Griffiths**, who was Ray in *Delta and the Bannermen*.

Following the report in **DWM** 212 that no British distributor had been found for the award winning film *Ladybird, Ladybird*, scripted by **Rona Munro**, it is pleasing to report that United International Pictures has now picked up the Ken Loach-directed movie.

Directors: HTV, the ITV franchise holder for the West and Wales, recently broadcast, in that region only, *The Sherman Plays* over five weeks, which **Pennant Roberts** produced and directed to critical acclaim. Following this success, a similar venture has been mounted by Roberts, in conjunction with the Bristol Old Vic, with four new half-hour plays (two comedies, a dark drama and a thriller) being performed at the theatre during May and later recorded for HTV transmission. The plays are *Where's Willy?* by Catherine Johnson, *Holiday on Glass* by Les Smith, *Coming Apart* by Roy McGregor and *The Decent Thing* by Jane Buckler.

Michael Hayes, director of *The Androids of Tara, The Armageddon Factor* and *City of Death*, was due to make a guest appearance at the National Film Theatre on 2 June, where the last (and only surviving) reel of his work on *A For Andromeda* was being screened alongside its successor *The Andromeda Breakthrough*. Star of both and *Who* regular **Peter Halliday** (*The Invasion, Doctor Who and the Silurians, The Ambassadors of Death, Carnival of Monsters,* Hayes' *City of Death* and *Remembrance of the Daleks*) was also expected to be in attendance.

Tony Virgo continues to produce *Peak Practice*, a third series of which goes before the cameras for another fifteen episodes from July. The series is currently ITV's highest rated drama if soaps are excluded.

Miscellaneous: For reasons probably best-known to themselves, two Daleks briefly appeared in *The Children's Royal Variety Performance*, which BBC1 broadcast on 2 May. Well I suppose with time travel the theme of this year's show, there would have to have been some *Doctor Who* allusion.

The world of satellite TV is still proving to be a feast for *Who* fans with its on-going repeats on UK Gold, now in the **Peter Davison** era. Other gems worth looking out for are **Jon Pertwee** in *Worzel Gummidge Down Under* (The Children's Channel), **Peter Davison** as Tristan Farnham in *All Creatures Great and Small* and **Colin Baker** as the 'odious' Paul Merroney with **Kate O'Mara** as Jane Maxwell in *The Brothers* (both UK Gold). Following a thirty-eight week run of *Survivors*, another **Terry Nation** created serial, *Blake's 7* takes over for the next year.

PUBLIC IMAGE

Limited excitement this month on the audience frontline, with March 1994's BBC2 repeats and accompanying video releases both under-performing within their respective arenas.

Firstly, *Pyramids of Mars*. This commenced its third terrestrial transmission four weeks after *The Green Death* vacated the Sunday brunchtime slot – and a mere five weeks after the 1975 Tom Baker story was restored to its full episodic glory as a video release. Two factors thus stand out as being of no assistance in retaining audience levels: the gap in transmission schedules being cleared for the Winter Olympics during the remainder of February – and the sturdy sales of the remixed video version, also during February, when it outsold the other dozen *Doctor Who* discounted titles from BBC Video. So, to BBC Audience Research's data for Sutekh's Sunday Soirees:

Episode One	6th March	1.1 Million
Episode Two	13th March	1.1 Million
Episode Three	20th March	0.8 Million
Episode Four	27th March	1.0 Million

Average: 1. 0 Million. All transmissions billed at 12 noon – 12.25pm.

This further fall from *The Green Death's* lowly average of 1.15 Million (and remember, its video release was then aborted), seems alarming, but in context perhaps even the retention of a bare seven-figure audience is an achievement.

Video Update

Last time on the video charts, it seemed (from wholesalers' February orders) that the winter's three 'original version' releases – being *Day of the Daleks, The Ark in Space* and, once again, *Pyramids of Mars* – were set for a further lease of life in March. But no such activity resulted, and for two CIN Top Fifty charts, BBC Video's drama banner was being carried solely by *Poldark (Series 2)*.

On the l9th March chart, *Arc of Infinity* entered prominently at Number Ten – maintaining (just) the traditional Top Ten success of complete story releases from the series. But five newcomers entered above it: from BBC Video, a further instalment of *Poldark*, and the Oscar-winning animated short *Wallace & Gromit - The Wrong Trousers* (Numbers Nine and Eight respectively). Higher still were the *Star Trek* siblings – *The Next Generation: Volume Seventy-Seven* and *Deep Space Nine: Volume Eleven* (Numbers Five and Seven in turn). Shamefully, all were outgunned by Stephen Seagal in *Under Siege*, debuting at Number Three.

Meanwhile the A to Z (omitting S for Saward) treatment of *The Colin Baker Years* entered further down the chart – as narrative tapes tend to do – at Number Eighteen, only the eighth highest debutant that week.

Sadly, the Sixth Doctor's long-shelved overview had just one week of chart life: having emerged as a hastily dusted-down replacement for *The Green Death* in the video schedules, it disappeared from view all too soon. Rather like that most mistreated incarnation of the Time Lord, perhaps? Meanwhile, Peter Davison in *Arc of Infinity* proved to have more shelf-life stamina, registering in the March 26th chart twenty-six places lower, at Number Thirty-Six.

Subsequently, contact was lost with the products. Roll on May, and the superior prospect of *Inferno* and *Ghost Light* climbing the evolutionary chart ladder . . .

Mark Wyman

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“A MOUTH ON LEGS” *no more*

Janet Fielding, who played Tegan Jovanka, the bossy Australian companion to the Fourth and Fifth Doctors, has recently resigned from her position as administrator for the lobbying and networking pressure group Women in Film and Television. She has now embarked on a new career as a director of Marina Martin Associates, an agency representing actors, producers and choreographers. However, before she left the WFTV, she took time out to tell Jane Walker exactly why she isn't keen to see *Doctor Who* back on our screens too soon . . .

Janet Fielding pulled up the jumper of her lemon coloured twin-set with one hand while exposing an inch of her black trouser-clad left leg. “Look, proof positive – legs are smooth, armpits are smooth and the lipstick is just about still in place.” Although she has just resigned from her role at the forefront of a feminist organisation, stereo-type she is not.

Janet is amused by recent accusations over over-zealous feminism, not least in regard to the recent furore over her anti-*Doctor Who* comments at November's 30th Anniversary *PanoptiCon*.

“If *Doctor Who* fans go back and look at the Oxford English Dictionary, which is the one I use – call me old fashioned, they will find that feminism means ‘believing in equal rights for women’. It is like saying you're a Christian – it has innumerable different sects of people who believe different things.”

THE SCREAMERS

Janet's lecture on the role of the *Doctor Who* companion at Glasgow last year was a prelude to her controversial outburst at *PanoptiCon*, where she stunned the huge audience with her critical opinion of the representation of women in *Doctor Who* as well as her comments on the future of the programme.

“I don't read the fan press, so I wouldn't know what the response was. It's a small arcane world to me and I try to keep out of it all.

“What I said about *Doctor Who*, and I still stand by it, is that all this energy that goes into trying to keep alive a formula that has, for the time being certainly, run its course should be poured into demanding new and better science-fiction. I think twenty-five years of programming is really a fair crack at the whip. Please, go out and read a book, as Joan Rivers would say.

“At Glasgow I said that I find it ironic that *Doctor Who* fans, while calling for more science-fiction programmes, are actually so conservative as viewers. There's an irony because at the same time they're saying ‘keep everything the way it was, keep *Doctor Who*’, they're also saying ‘let's have futuristic stories.’ Forward into the future on all counts, boys, because shouldn't you be looking to new programming? Yes, *Doctor Who* was terrific, yes it suited its time, but let's look at something new, let's look at something different.”

Given her strong opinions regarding the programme, many people would wonder why Janet chose to attend the celebratory event. “Stupidity, and it was the Anniversary one. I know I regretted it on the day – I felt really uncomfortable, I don't know why. I'd been there, done all that. It's time to close the book on that sort of thing.” So was it her final convention appearance? “Yes I think so. I'd like to think so.”

Janet feels that the programme had moved a long way from its original ‘education within entertainment’ concept. “Early on, the whole series was conceived very differently. I don't know whether you can make a thesis – that it became much more male-led when Verity Lambert went – but I suspect you could.

“Verity Lambert is very active in Women in Film and Television but I've never mentioned *Doctor Who* to her, funnily enough. The original formula that she produced was quite radical, where the granddaughter was also a Time Lord, and that the ‘Who, Doctor? Why, Doctor?’, the ones that opened the story out for the audience were two teachers, but it soon gave way to an omniscient Doctor and bimbo companion. All the girls I think have strived against that, they've all worked against the bimbo formula.

“I was giving a speech at MOMI and I was genuinely trying to think about this and I remembered something that happened at a *Who* convention in Chicago. There were nine of us on one panel, Louise Jameson was sitting in the middle, and somebody asked us how we perceived our characters. They started, unluckily for me, at the other end of the table, so I was going to be number nine answering this question. So you sit there and you roughly sketch out an answer – Tegan was not your typical companion, she didn't scream, she was quite feisty . . . Well, that's exactly what the first person said.

“Each one of those women as they went down the line said roughly the same thing. So who were the screamers? Where has the idea of the screamer come from? Actually the idea of the screamer is inherent in the role itself, as the formula became adapted.

“There were ethnic minorities appearing in

To get to *Castrovalva,* Tegan Jovanka had to climb rocks in two-inch heels. "Who wants to identify with a woman stupid enough to do that?" asks Janet. Photo © BBC Video

Doctor Who. Women however, are not a minority, we're fifty-two percent of the population, and if the programme didn't come from the white middle-class male tradition essentially, it certainly worked its way around that groove quite early on."

Janet dismisses the suggestion that rather than being a deliberate and subversive attempt to belittle women, the role of the companion, regardless of gender, is essentially inferior to the Doctor in order to advance the story. "It's not a necessary plot vehicle. That's not how it started out. What happened was that it became family viewing, and the girls quite subconsciously became something for the dads to watch, and that was told to you when you joined the programme in no uncertain terms. You are there for the dads to watch."

Although the development of Ace, the latest companion, appeared to break the mould of the traditional female character, Janet feels that the inclusion of an apparently free-thinking, spirited and independent young women was just a token gesture.

"My two immediate predecessors (Mary Tamm and Lalla Ward as the Romanas) were both Time Lords. They were intelligent, they were all those sorts of things, but it didn't make any difference. What are they talking about? Political correctness, which is a pejorative term unfortunately, doesn't spring from a cosmetic dressing up of something, it springs from the purpose of the plot function that the person has.

"You use their intelligence as a plot device to get somebody into trouble. Their independence generally lands them in a problem, it makes the Doctor vulnerable, that's how the plot is accelerated in *Doctor Who.* Often the companions are used so that when there is a problem it is accentuated, or indeed it creates the plot. Monster catches companion, Doctor rescues companion. Monster catches planet, also catches companion.

"A series that sets out to teach children history in an entertaining fashion has a very different remit from a series that attempts to be a family adventure series where a super-hero rescues people and saves the day every week.

"I suppose when you are younger you don't really think about it in the way that you necessarily should have done. I had step-daughters. They didn't try to identify with the girls, they tried to identify and couldn't quite, with the Doctor. Who *wants* to identify with a woman who is stupid enough to climb a cliff in two-inch high-heels and a tight skirt?"

It is difficult to imagine how someone as forthright as Janet was persuaded to wear such revealing and impractical costumes in the first place. "I did complain about the costumes, I ►

The popular team that broke up over the course of just three stories. The Doctor (Peter Davison), Tegan (Janet Fielding) and Turlough (Mark Strickson). Photo © BBC Video

Although her farewell seemed a bit sudden at the end of *Resurrection of the Daleks,* Janet feels it was a good departure scene. Photo © BBC Video

◄

complained about how often I got to change them and I also complained about the nature of the costumes – I wasn't allowed to wear trousers. I joked with John Nathan-Turner at the time, he sent me out to get a costume that was short and low-cut. I said 'What do you want me to do – get a band-aid?'

"I hated that boob tube. I actually asked for it to be burned when I stopped wearing it. I had to be laced into it and it rubbed sores around my waist. I loathed it. I thought it was desperately unflattering and apart from anything else, I'm vain. It looked awful. I don't think I was best served by that outfit."

CAMPAIGNING

Janet has pioneered for women in the film industry for the last three-and-a-half years at WFTV, joining the organisation during its early stages. "I loved the fact that you had to have a minimum of three years in the industry to join – the only downside was that at that stage they weren't going to admit actresses, and so I argued the case and it was accepted. I was one of the most reliable of the volunteers so when they were looking for somebody to run the office on a part-time basis I was given the job. Before I knew it I was working the only forty-eight hour part-time week in London and it's grown, it's got six-hundred members in three and a half years, so that's heart-warming.

"I've just decided that the time has come to think about my future, and about earning some money. I want to get back into the industry-proper because the fact that I'm a woman has featured more heavily in my life than I would wish it to. I wanted to get back to working on the other side of the industry really.

"I don't want to go back in front of the cameras again at all. I got asked last year to do the *Dimensions in Time* appeal thing and I initially said yes. I mean it would have been nice to see people again, but when I actually got home and thought about it I realised I really didn't want to be in front of a camera. I just don't, especially not as an actress. I phoned John (Nathan-Turner) and said 'I'm going to dip out here. I'm really sorry but I can't face the idea of it.' I told him within days of telling him yes, so he had plenty of notice and I did the thing in Glasgow for him, to say sorry."

Janet also refused to take part in last year's *The Late Show* documentary *30 Years in the TARDIS.* "I wouldn't do that show partially because I didn't want to appear on the screen and partially because they only wanted me to do it because I've got all these views as a feminist and I would have been used as a kind of hare in front of a greyhound."

Although appearing in the documentary would have allowed her to use it as a forum for the feminist cause, Janet points out "You can edit people, and I really didn't want to appear in front of the camera, I just want to melt into the background really."

ADVANTAGES

In spite of her feelings Janet has used her time as Tegan to her advantage in her recent career. "It did my acting career . . . well let's just use the word albatross. It's been more use to me in my feminist role because it has great kitsch value, which is kind of groovy. You can make jokes about it and people think it's funny, so I have made it work for me in my new life. I'm not embarrassed about it. I use it as an ice-breaker at times because people automatically have a point of reference and it's something they can chat to you about, so it was useful on those terms.

"I hope I don't sound too negative. It was a regular paycheck, although a very small one. I met some nice people, I had a good time. I worked with some wonderful actors – there were some very good actors that came through *Doctor Who* guest artists, people like Richard Todd, Elspet Gray, Michael Gough.

"I did learn a lot in terms of production, no question. There's nothing like being in a series regularly to learn quite a lot about acting to camera; I enjoyed that aspect of it. I wouldn't have done it for three years if I hadn't been having a good time.

"I always thought of Tegan as Lucy (from Charles Schultz's *Peanuts* cartoons) in Space. I always found her very funny and I thought she was also crabby. Her exit was a bit abrupt though – there was no sort of lead in to it, but I was quite happy about it. What happened was

Janet and co-star Sarah Sutton, who played Nyssa, display their *Snakedance* costumes. Janet felt her clothing got sillier and sillier as the series went on. Photo © BBC

that I had a major problem in that stories were commissioned quite a long way ahead. Peter (Davison) decided not to renew his contract, therefore they had this situation where I was leaving, Peter was leaving and Mark (Strickson) was leaving, so you would have no continuity in the TARDIS at all. I ended up leaving two stories earlier than I might otherwise have done. The BBC recently sent me a video of my last one, *Resurrection of the Daleks*.

"Actors are quite nomadic by nature, so although I did miss it – it was nice to have a regular working environment, and I liked the people I was working with – it was quite nice to move on."

Although her role as Tegan in *Doctor Who* was Janet's first TV part after her debut in one of the cult series of *Hammer House of Horror* films, her acting career began while she was studying English and Drama at the University of Queensland. During a British tour with an Australian theatre company in 1977, Janet met director Ken Campbell and joined his Science Fiction Theatre of Liverpool.

"He was the reason I stayed here. I was particularly attracted by the fact that he's a mad genius director and he is the most original mind, I think, in British theatre. He came to see the show that we'd brought to Britain when I was in my early twenties – a long time ago!"

*MIRROR*GATE

Although Janet did win some acting parts after leaving *Doctor Who*, most notably in *Minder* and *Murphy's Mob*, it is for her role of Tegan that she is most well known, to her chagrin. She unwittingly brought her *Doctor Who* past back to the headlines in 1991 when the international arms-dealing activities of her ex-husband, *Daily Mirror* journalist Nick Davies, were exposed.

Janet met and married Davies during her time on *Doctor Who*. "I discovered it about six months before I left him and that's why I went. I spoke to Seymour Hersh in 1991 just a month before the thing broke, and in fact that is why *Mirror*gate broke. Hersh contacted me, he's a Pullitzer Prize-winning author and his book was on the best-seller list here. It made me re-think all my values, try and re-think what I was doing and why, and I felt quite depressed about it all. I don't feel bitter about it, it's such an Eighties story – all's fair in love and profit. I opted out of the Eighties in early 1985. It wasn't for me, it wasn't my set of values and I thought I was becoming something I really wasn't.

"I was in contact with my two step-daughters during the whole thing, I warned them it was about to happen. It's their father, they have to come to terms with him. It doesn't matter if they get on with me ultimately, but it matters what they think of their father. I'd marry again, probably. For years I would have said no, but it's not important to me one way or the other."

Being in the limelight is not something that Janet enjoys, and public recognition was one of her reasons for leaving *Doctor Who*. "I was aware that this was a problem for me. The harder I worked and the more successful I became, the less privacy I had, and I actually value that privacy. I enjoyed acting but I didn't enjoy the other aspects of it.

"I have had funny letters from fans, and there is still somebody that sends me these letters, and it was certainly one of my motives for not wanting to act anymore. I think a lot of people think they want fame, and actually I think nowadays the price is far too high, and it's not pleasant. I didn't enjoy people recognising me although I'm quite a garrulous and sociable person, but not all actors are. I live with an anti-social actor, Michael Percival (*Grange Hill, The Piglet Files*), but I don't relish necessarily the adulation of strangers."

Janet soon discovered that a part in *Doctor Who* didn't end with the week's filming. The ►

Ever the bossy one aboard the TARDIS, it was Tegan who doubted the truth of Mawdryn's claims to be a regenerated Doctor in *Mawdryn Undead*. Photo © BBC Video

Amongst the many things Janet enjoyed during her three years on *Doctor Who* was working with other actors, including the show's lead, Peter Davison. *Black Orchid* photo © BBC

social round of convention appearances were an aspect of the job that she found difficult to cope with.

"The first one after I joined was in the East End, and that was appalling. You finished the rehearsal, belted down to the East End in your car and nobody said 'here's petrol money', or anything. You walked into this room and there were these two bottles of warm Yugoslav Reisling that had the dregs left in them and a couple of mangy sausage rolls that were three hours past their best. Nobody had thought to keep anything for you, or look after you in any way. And they made a video of you which they then sold so I thought 'well, sod this!'

"I've been told that there have been some changes in the organisation so that it doesn't happen anymore, but you would actually give up your time and turn up, and people would think it was cool to be snide. They'd try to score points off you, and I used to think 'sod you, I don't need this', and so I just said no, and I've only ever done about four in this country.

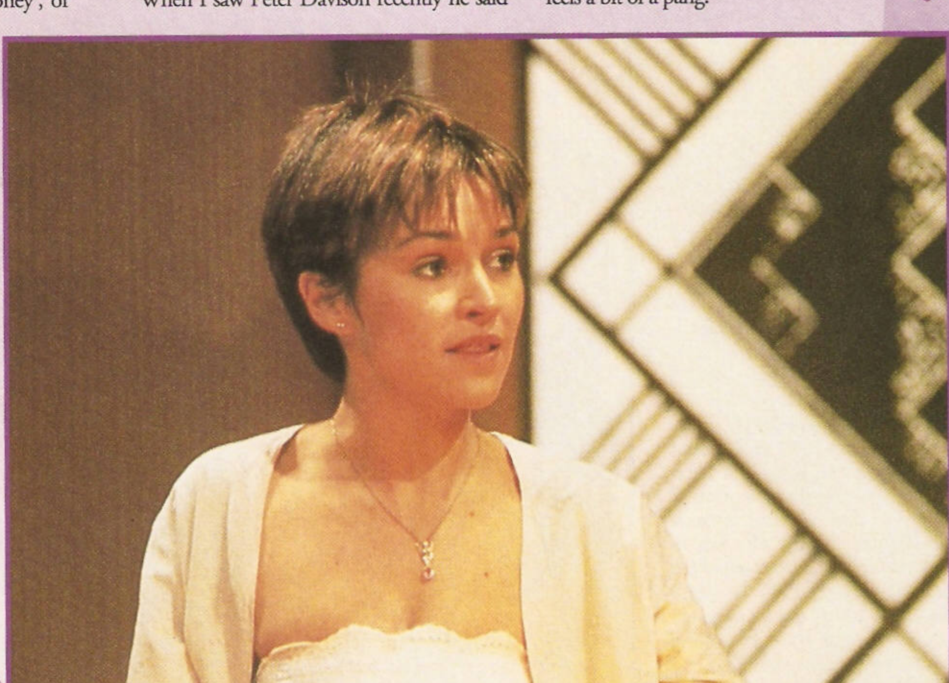
"Obviously not everybody was snide, a lot of people were really sweet. I think for people who often have a great deal of difficulty in expressing themselves, a fantasy world is quite important."

Having put her acting, and with it her whole association with *Doctor Who* behind her, Janet is ready to face the television and film industry in her new persona as an agent.

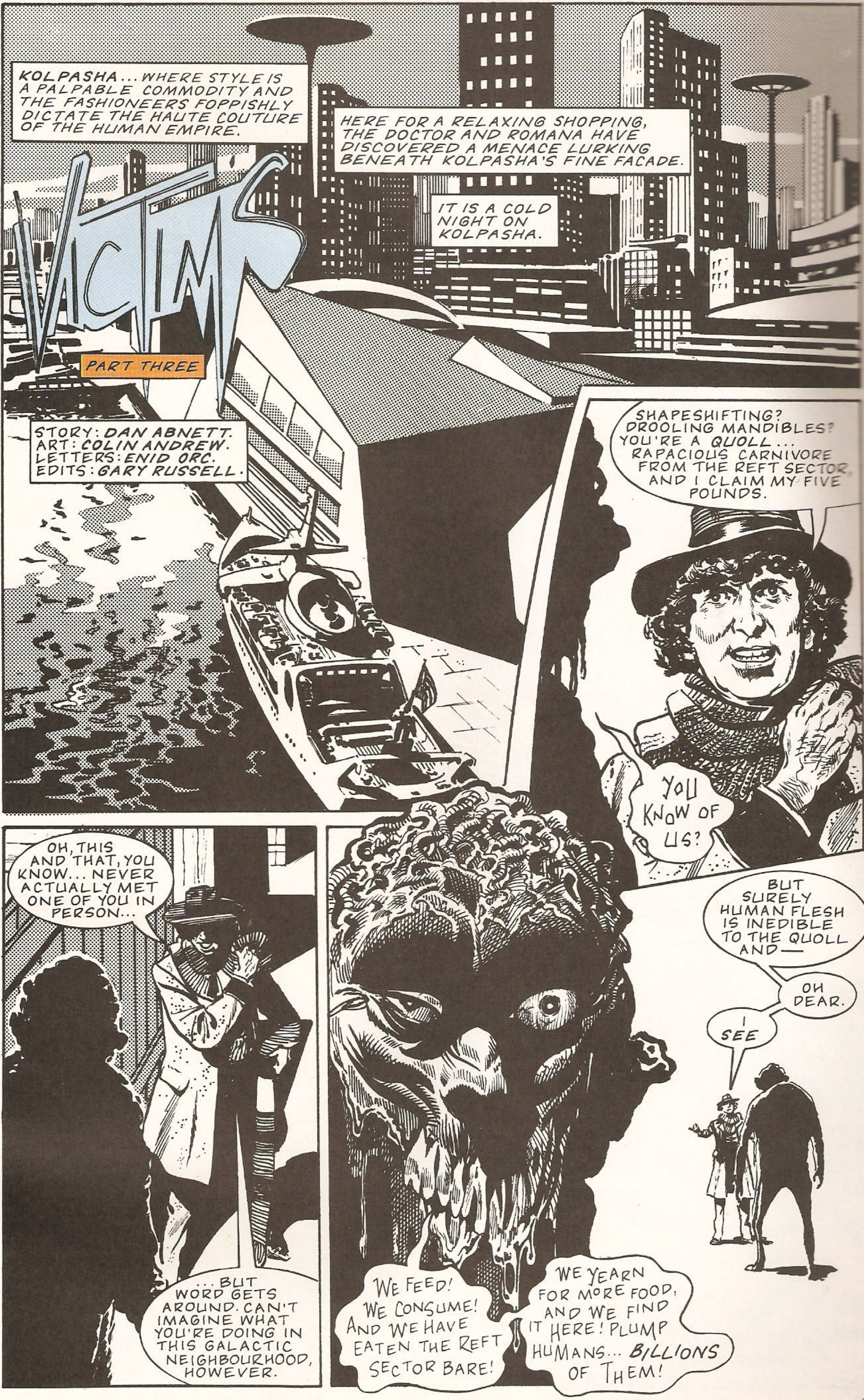
"I'm quite optimistic that the role of women will change and radically improve, and I'm aware that the next generation coming up behind don't carry around as much cultural luggage as my generation do, and we in turn don't carry as much as our mothers. With the new job I'll be getting more scope, I think.

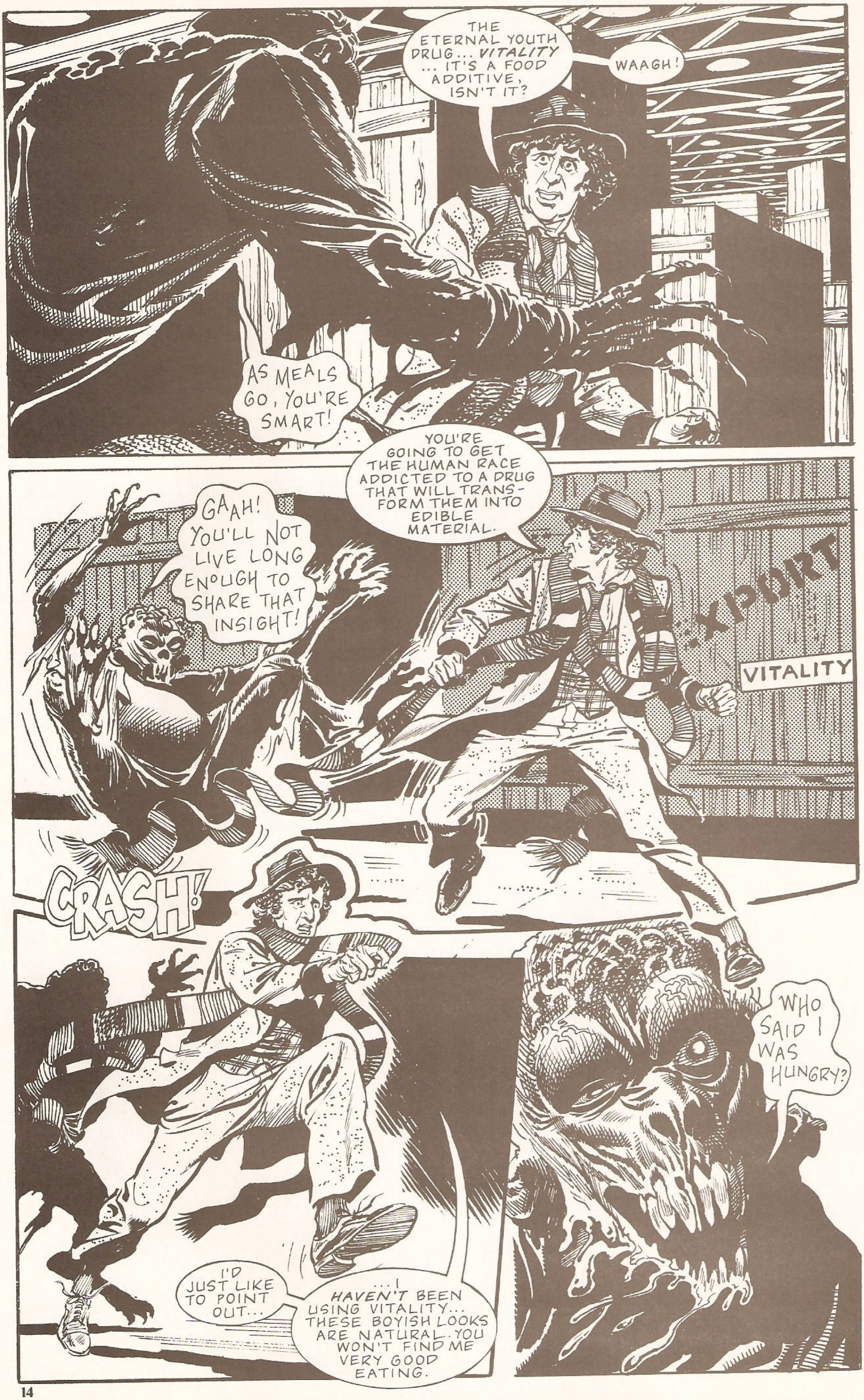
"When I saw Peter Davison recently he said 'I was quite depressed when I signed on for *Doctor Who* because I knew what I would be doing three years hence.' I know what he means about that. If this new job works out then I know what I'm going to be doing quite a long way ahead and there's an element of me that feels a bit of a pang."

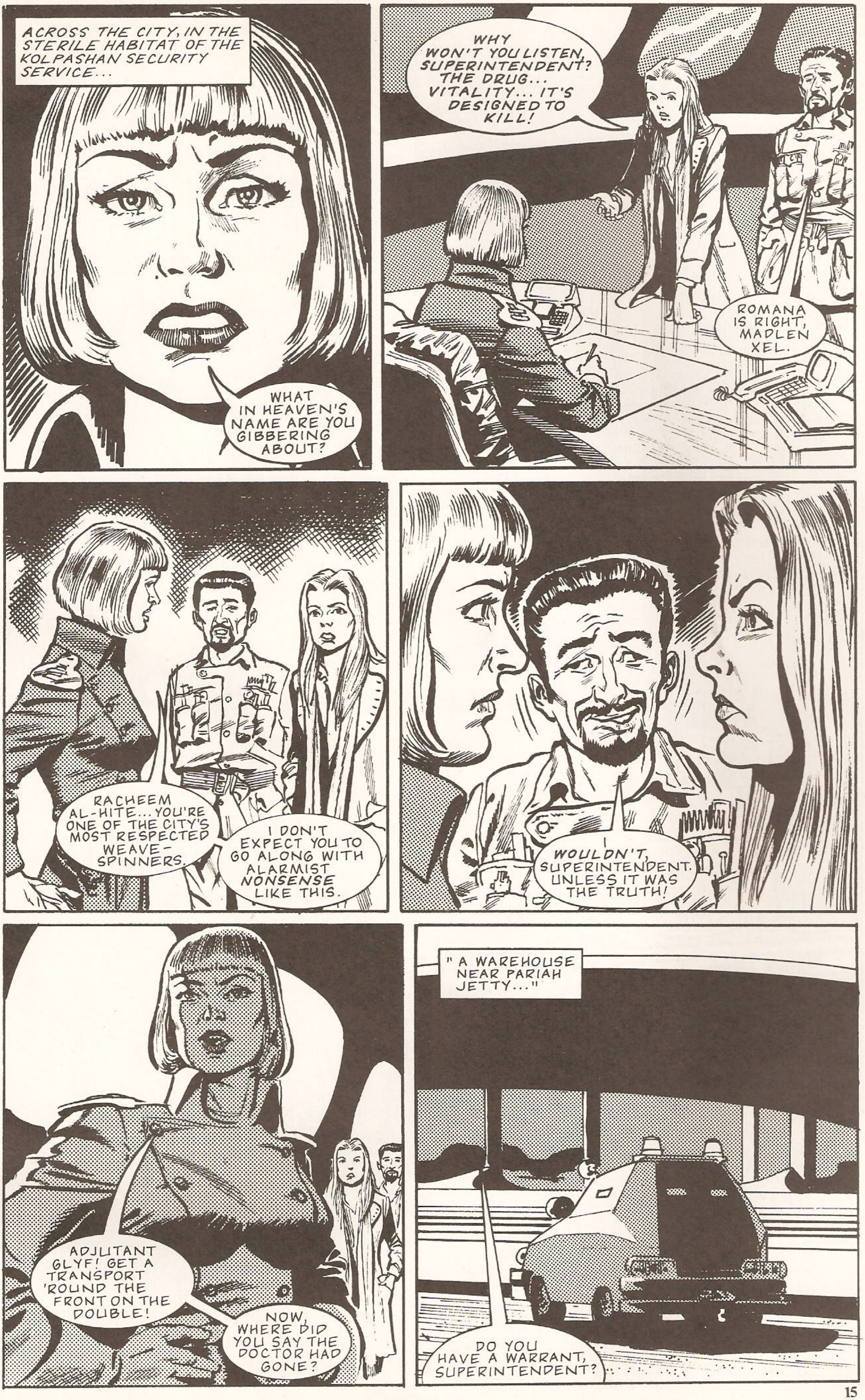
◆

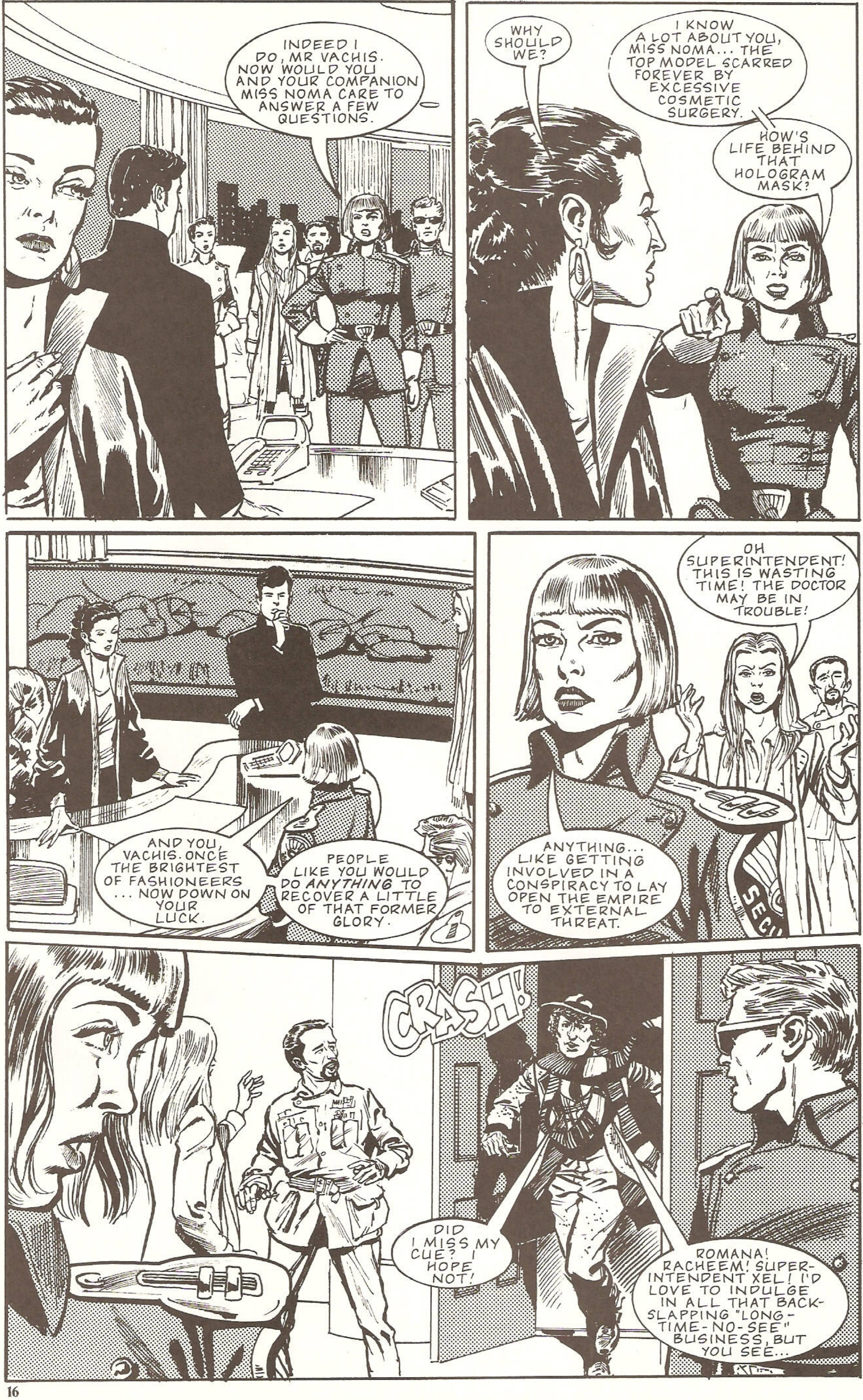


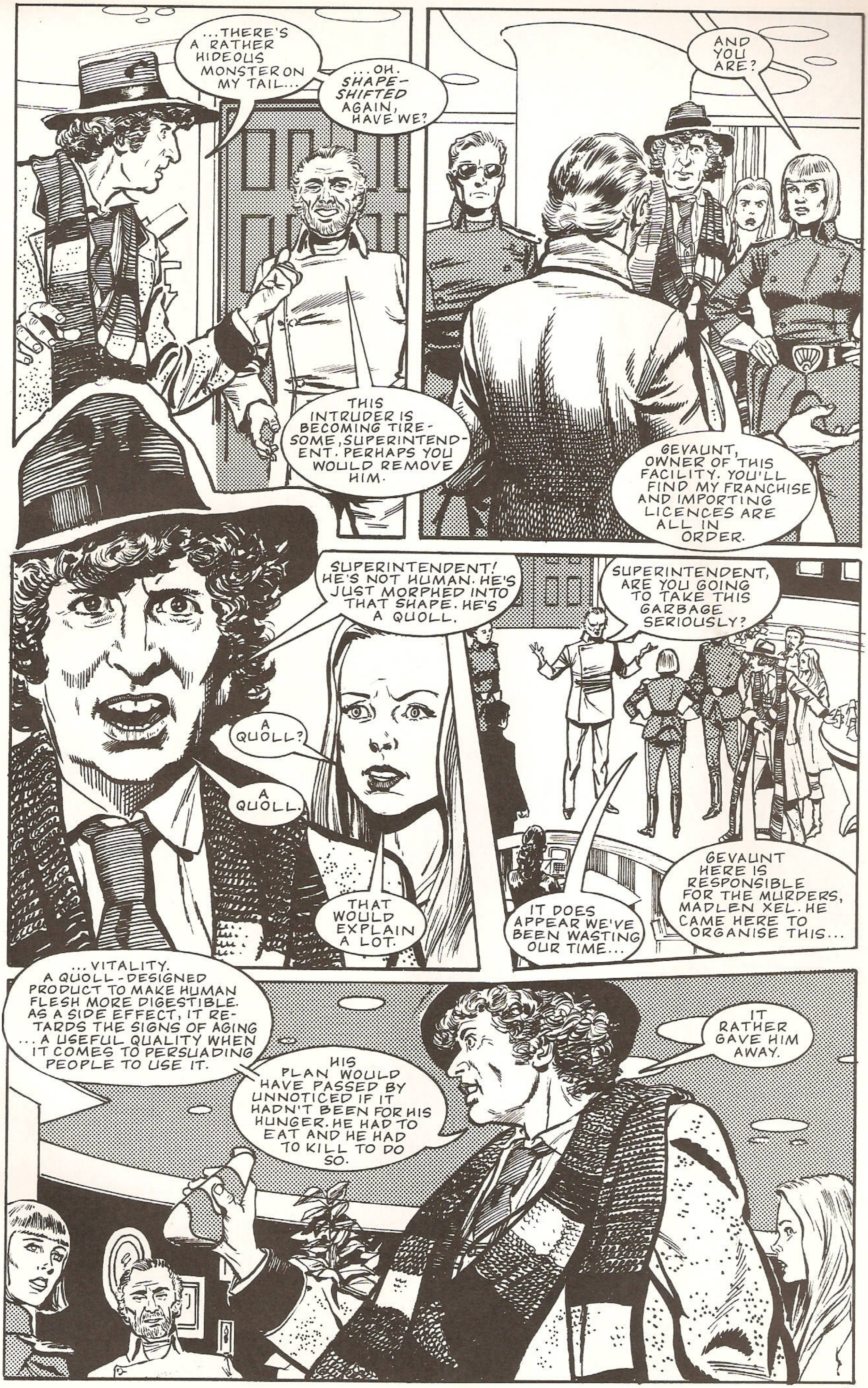
The famous "boob tube" costume lasted for only five adventures before being replaced with something more sensible by the end of Season Twenty. Photo © BBC Video

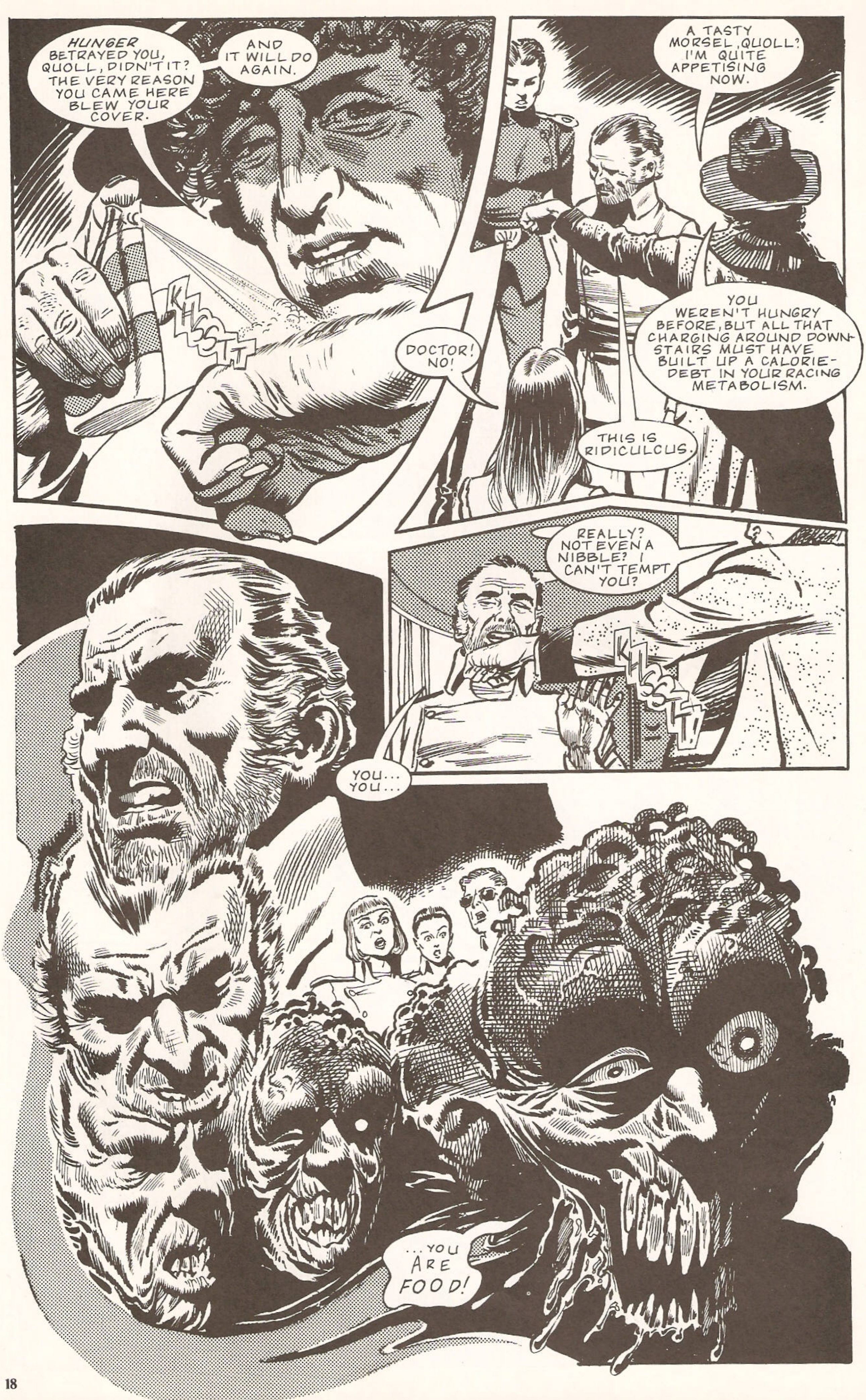

KOLPASHA... WHERE STYLE IS A PALPABLE COMMODITY AND THE FASHIONEERS FOPPISHLY DICTATE THE HAUTE COUTURE OF THE HUMAN EMPIRE.
HERE FOR A RELAXING SHOPPING, THE DOCTOR AND ROMANA HAVE DISCOVERED A MENACE LURKING BENEATH KOLPASHA'S FINE FACADE.
IT IS A COLD NIGHT ON KOLPASHA.
VICTIMS
PART THREE
STORY: DAN ABNETT.
ART: COLIN ANDREW.
LETTERS: ENID ORC.
EDITS: GARY RUSSELL.
SHAPESHIFTING? DROOLING MANDIBLES? YOU'RE A QUOLL... RAPACIOUS CARNIVORE FROM THE REFT SECTOR, AND I CLAIM MY FIVE POUNDS.
YOU KNOW OF US?
OH, THIS AND THAT, YOU KNOW... NEVER ACTUALLY MET ONE OF YOU IN PERSON...
...BUT WORD GETS AROUND. CAN'T IMAGINE WHAT YOU'RE DOING IN THIS GALACTIC NEIGHBOURHOOD, HOWEVER.
WE FEED! WE CONSUME! AND WE HAVE EATEN THE REFT SECTOR BARE!
WE YEARN FOR MORE FOOD, AND WE FIND IT HERE! PLUMP HUMANS... BILLIONS OF THEM!
BUT SURELY HUMAN FLESH IS INEDIBLE TO THE QUOLL AND—
OH DEAR.
I SEE

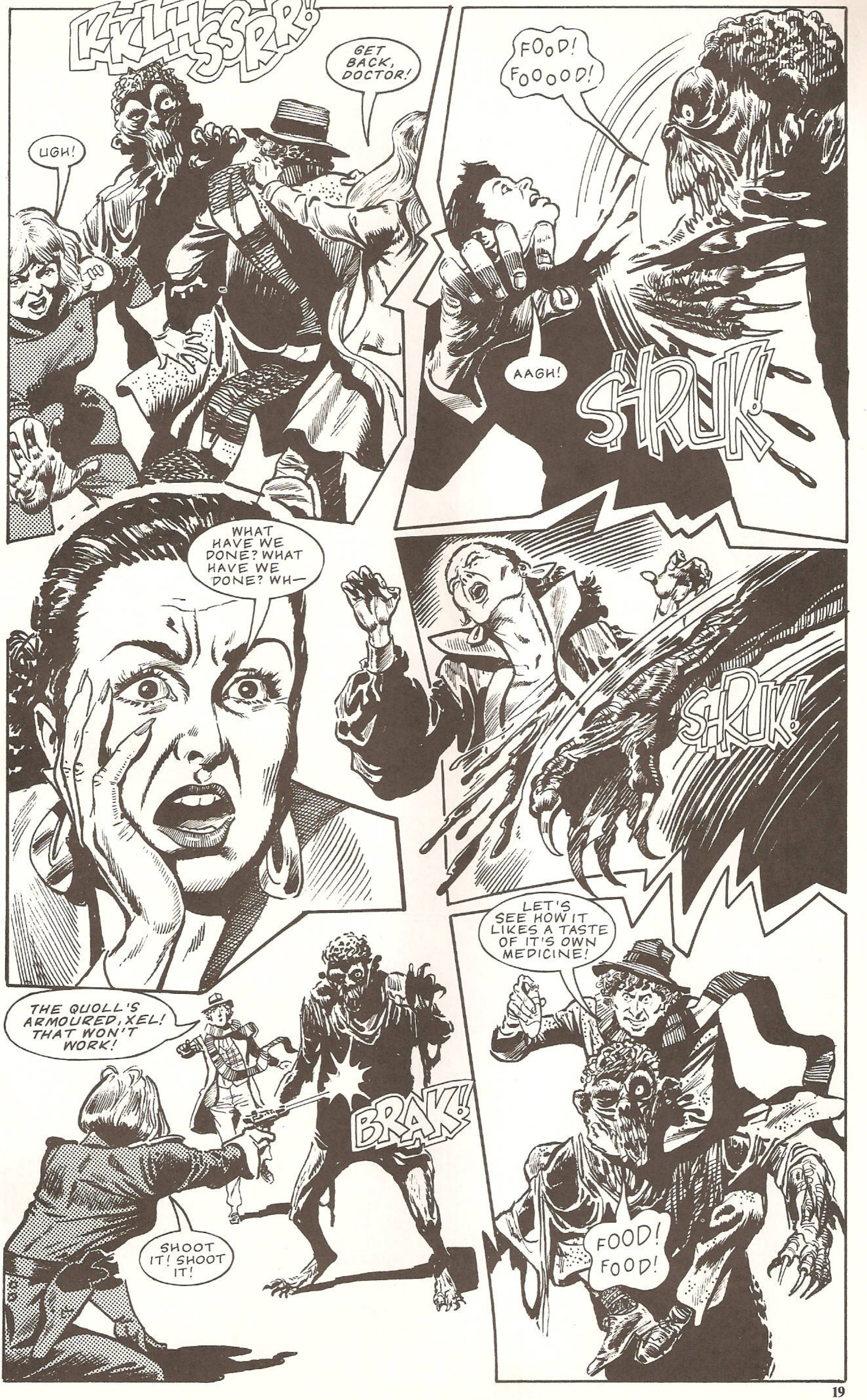

THE ETERNAL YOUTH DRUG... *VITALITY* ... IT'S A FOOD ADDITIVE, ISN'T IT?
WAAGH!
AS MEALS GO, YOU'RE SMART!
YOU'RE GOING TO GET THE HUMAN RACE ADDICTED TO A DRUG THAT WILL TRANSFORM THEM INTO EDIBLE MATERIAL.
GAAH! YOU'LL NOT LIVE LONG ENOUGH TO SHARE THAT INSIGHT!
XPORT
VITALITY
CRASH!
WHO SAID I WAS HUNGRY?
I'D JUST LIKE TO POINT OUT...
...I *HAVEN'T* BEEN USING VITALITY... THESE BOYISH LOOKS ARE NATURAL. YOU WON'T FIND ME VERY GOOD EATING.

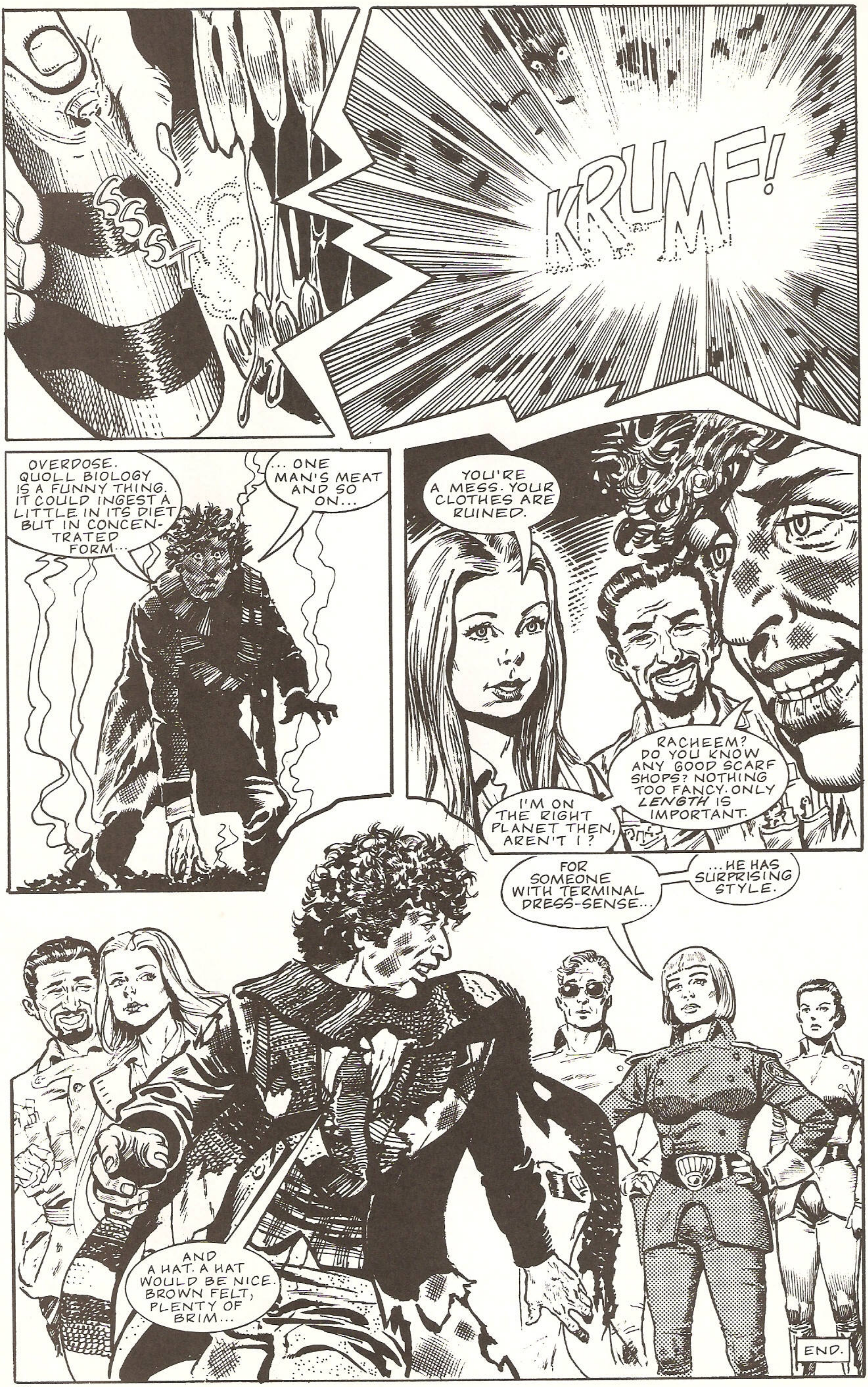

ACROSS THE CITY, IN THE STERILE HABITAT OF THE KOLPASHAN SECURITY SERVICE...
WHAT IN HEAVEN'S NAME ARE YOU GIBBERING ABOUT?
WHY WON'T YOU LISTEN, SUPERINTENDENT? THE DRUG... VITALITY... IT'S DESIGNED TO KILL!
ROMANA IS RIGHT, MADLEN XEL.
RACHEEM AL-HITE... YOU'RE ONE OF THE CITY'S MOST RESPECTED WEAVE-SPINNERS.
I DON'T EXPECT YOU TO GO ALONG WITH ALARMIST *NONSENSE* LIKE THIS.
I *WOULDN'T*, SUPERINTENDENT. UNLESS IT WAS THE TRUTH!
ADJUTANT GLYF! GET A TRANSPORT 'ROUND THE FRONT ON THE DOUBLE!
NOW, WHERE DID YOU SAY THE DOCTOR HAD GONE?
"A WAREHOUSE NEAR PARIAH JETTY..."
DO YOU HAVE A WARRANT, SUPERINTENDENT?


INDEED I DO, MR VACHIS. NOW WOULD YOU AND YOUR COMPANION MISS NOMA CARE TO ANSWER A FEW QUESTIONS.
WHY SHOULD WE?
I KNOW A LOT ABOUT YOU, MISS NOMA... THE TOP MODEL SCARRED FOREVER BY EXCESSIVE COSMETIC SURGERY.
HOW'S LIFE BEHIND THAT HOLOGRAM MASK?
AND YOU, VACHIS. ONCE THE BRIGHTEST OF FASHIONEERS ... NOW DOWN ON YOUR LUCK.
PEOPLE LIKE YOU WOULD DO *ANYTHING* TO RECOVER A LITTLE OF THAT FORMER GLORY.
OH SUPERINTENDENT! THIS IS WASTING TIME! THE DOCTOR MAY BE IN TROUBLE!
ANYTHING... LIKE GETTING INVOLVED IN A CONSPIRACY TO LAY OPEN THE EMPIRE TO EXTERNAL THREAT.
CRASH!
DID I MISS MY CUE? I HOPE NOT!
ROMANA! RACHEEM! SUPERINTENDENT XEL! I'D LOVE TO INDULGE IN ALL THAT BACK-SLAPPING "LONG-TIME-NO-SEE" BUSINESS, BUT YOU SEE...


...THERE'S A RATHER HIDEOUS MONSTER ON MY TAIL...
...OH. SHAPE-SHIFTED AGAIN, HAVE WE?
THIS INTRUDER IS BECOMING TIRESOME, SUPERINTENDENT. PERHAPS YOU WOULD REMOVE HIM.
AND YOU ARE?
GEVAUNT, OWNER OF THIS FACILITY. YOU'LL FIND MY FRANCHISE AND IMPORTING LICENCES ARE ALL IN ORDER.
SUPERINTENDENT! HE'S NOT HUMAN. HE'S JUST MORPHED INTO THAT SHAPE. HE'S A QUOLL.
A QUOLL?
A QUOLL.
THAT WOULD EXPLAIN A LOT.
SUPERINTENDENT, ARE YOU GOING TO TAKE THIS GARBAGE SERIOUSLY?
IT DOES APPEAR WE'VE BEEN WASTING OUR TIME...
GEVAUNT HERE IS RESPONSIBLE FOR THE MURDERS, MADLEN XEL. HE CAME HERE TO ORGANISE THIS...
...VITALITY. A QUOLL-DESIGNED PRODUCT TO MAKE HUMAN FLESH MORE DIGESTIBLE. AS A SIDE EFFECT, IT RETARDS THE SIGNS OF AGING ... A USEFUL QUALITY WHEN IT COMES TO PERSUADING PEOPLE TO USE IT.
HIS PLAN WOULD HAVE PASSED BY UNNOTICED IF IT HADN'T BEEN FOR HIS HUNGER. HE HAD TO EAT AND HE HAD TO KILL TO DO SO.
IT RATHER GAVE HIM AWAY.


HUNGER BETRAYED YOU, QUOLL, DIDN'T IT? THE VERY REASON YOU CAME HERE BLEW YOUR COVER.
AND IT WILL DO AGAIN.
KHSSTT
A TASTY MORSEL, QUOLL? I'M QUITE APPETISING NOW.
DOCTOR! NO!
YOU WEREN'T HUNGRY BEFORE, BUT ALL THAT CHARGING AROUND DOWN-STAIRS MUST HAVE BUILT UP A CALORIE-DEBT IN YOUR RACING METABOLISM.
THIS IS RIDICULCUS.
REALLY? NOT EVEN A NIBBLE? I CAN'T TEMPT YOU?
KHSSTT
YOU... YOU...
...YOU ARE FOOD!

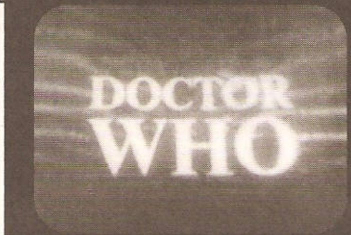

KKLHSSRR!
GET BACK, DOCTOR!
UGH!
FOOD! FOOOOD!
AAGH!
SHRUK!
WHAT HAVE WE DONE? WHAT HAVE WE DONE? WH—
SHRUK!
THE QUOLL'S ARMOURED, XEL! THAT WON'T WORK!
BRAK!
SHOOT IT! SHOOT IT!
LET'S SEE HOW IT LIKES A TASTE OF IT'S OWN MEDICINE!
FOOD! FOOD!


SSSST
KRUMF!
OVERDOSE. QUOLL BIOLOGY IS A FUNNY THING. IT COULD INGEST A LITTLE IN ITS DIET BUT IN CONCENTRATED FORM...
...ONE MAN'S MEAT AND SO ON...
YOU'RE A MESS. YOUR CLOTHES ARE RUINED.
I'M ON THE RIGHT PLANET THEN, AREN'T I?
RACHEEM? DO YOU KNOW ANY GOOD SCARF SHOPS? NOTHING TOO FANCY. ONLY *LENGTH* IS IMPORTANT.
FOR SOMEONE WITH TERMINAL DRESS-SENSE...
...HE HAS SURPRISING STYLE.
AND A HAT. A HAT WOULD BE NICE. BROWN FELT, PLENTY OF BRIM...
END.

THE WHEEL IN SPACE

EPISODE 2

by
David Whitaker, from
a story by Kit Pedler
directed by
Tristan de Vere Cole
transmitted
4th May 1968



THE WHEEL IN SPACE

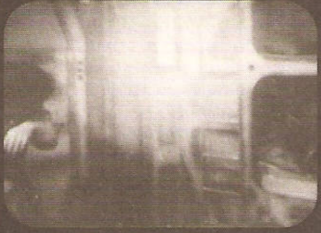
The crew of the space station prepare to turn the x-ray laser on the Silver Carrier, wary of an imminent collision with the space flotsam.

Jarvis Bennett orders Leo Ryan to prepare the x-ray projector.

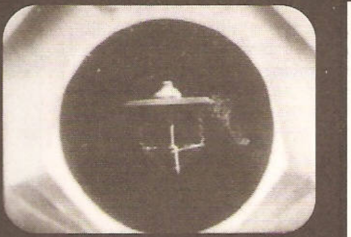
Tanya Lernov is horrified at the drastic proceedings. "The Controller's like a kid with a new toy," she complains.

Leo admonishes the Russian woman's caution. "Come on, Tanya. It's off course about eighty million miles – there can't possibly be anyone alive on the thing."

He is, however, gravely mistaken. The Silver Carrier's passengers include Jamie and a concussed Doctor.



The cargo rocket's observation port reveals that it is drifting ever closer to the giant space station.



Jarvis Bennett argues furiously with Dr Gemma Corwyn. "You think I'm having a wail of a time don't you? All kids again – bang, bang, blow up the balloon! Say what you like, the *Silver Carrier* is a menace to the Wheel."

"If you equate menace with automatic power drive, I don't," she counters. Jarvis maintains that an emergency must have killed the crew.

"We can't risk that rocket turning in on us," he snarls. "Don't you see? It would blast right through us!"

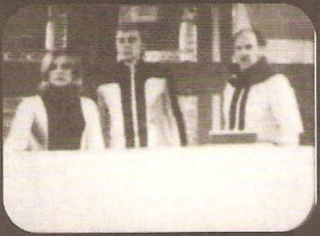
Preparations for firing the x-ray laser are abruptly halted by an incident at the control panels. A cacophonic burst of sound sends a communications officer reeling.

The stunned silence is punctuated only by bursts of static on the discarded headphones. It is almost as though someone was trying to communicate . . .

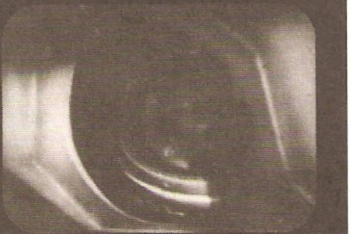
On the *Silver Carrier* Jamie uses the illuminated time vector generator to make contact with the station.

His efforts, while incomprehensible to the crew of the Wheel, are nevertheless interpreted as a repetitive pattern by Leo.

As the static bursts continue, realisation dawns among Tanya, Leo and Jarvis that the crude signals emanate from the approaching rocket ship. Jarvis orders two men to cross over and investigate.



On board the rocket ship Jamie notices a figure outside the observation port. A spacesuited astronaut gestures towards the front end of the ship and Jamie hurries to comply. As the men board the ship Jamie directs them towards the injured Doctor.



On the space station it is business as usual. Laleham now occupies the vacant seat of radio operator, warning passing travellers of a meteorite storm and plotting alternate courses for space traffic.

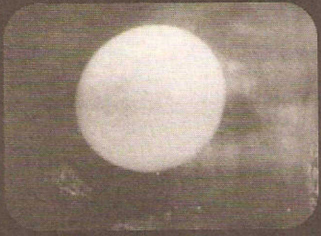
With the Doctor and Jamie safely installed in the Wheel's medical unit, Tanya and Leo speculate on the two strangers.

Tanya's curiosity grows on hearing a report of localised field effects around the outer skin of the Wheel. Her anxiety doesn't go unnoticed by Leo.

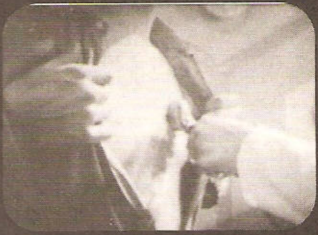
"What about those sudden drops in air pressure?" she asks. Leo puts the anomalies, no more than a few millimetres, down to a fault in the air supply units.

Leo tells her to institute a check if she is really concerned. "I'll tell you what," he grins, "if you get scared, I'll let you hold my hand, OK?" Her affectionate smile masks her continuing concern.

The outside of the Wheel is once more under attack. A small egg-like bubble drifts through space, attaching itself to the outer rim of the space station.



Jamie duly takes deep breaths under the scrutiny of Dr Gemma Corwyn.



As he dresses, Gemma confirms that the Doctor is suffering from concussion.

As she fills out her report, the Scotsman provides his full name: James Robert McCrimmon. He finds more difficulty in providing the Doctor's full name . . .

until the lid of Gemma's stethoscope box provides inspiration. "Doctor . . . John Smith" he tells her, trying to brush off her bemused reaction.

JOHN SMITH & ASSOCIATES

He finds it even harder to explain his presence on the *Silver Carrier*. Gemma finally gives up, cheerfully directing Jamie to the parapsychology library. There, another crewmember will show him round the Wheel.

With Jamie packed on his way, Gemma patches through a visual link to the parapsychology library. An attractive young woman answers her call.

"Zoe – one of the people retrieved from the rogue spaceship is coming to your section. I'd like you to show him over the Wheel and observe him – discreetly of course."

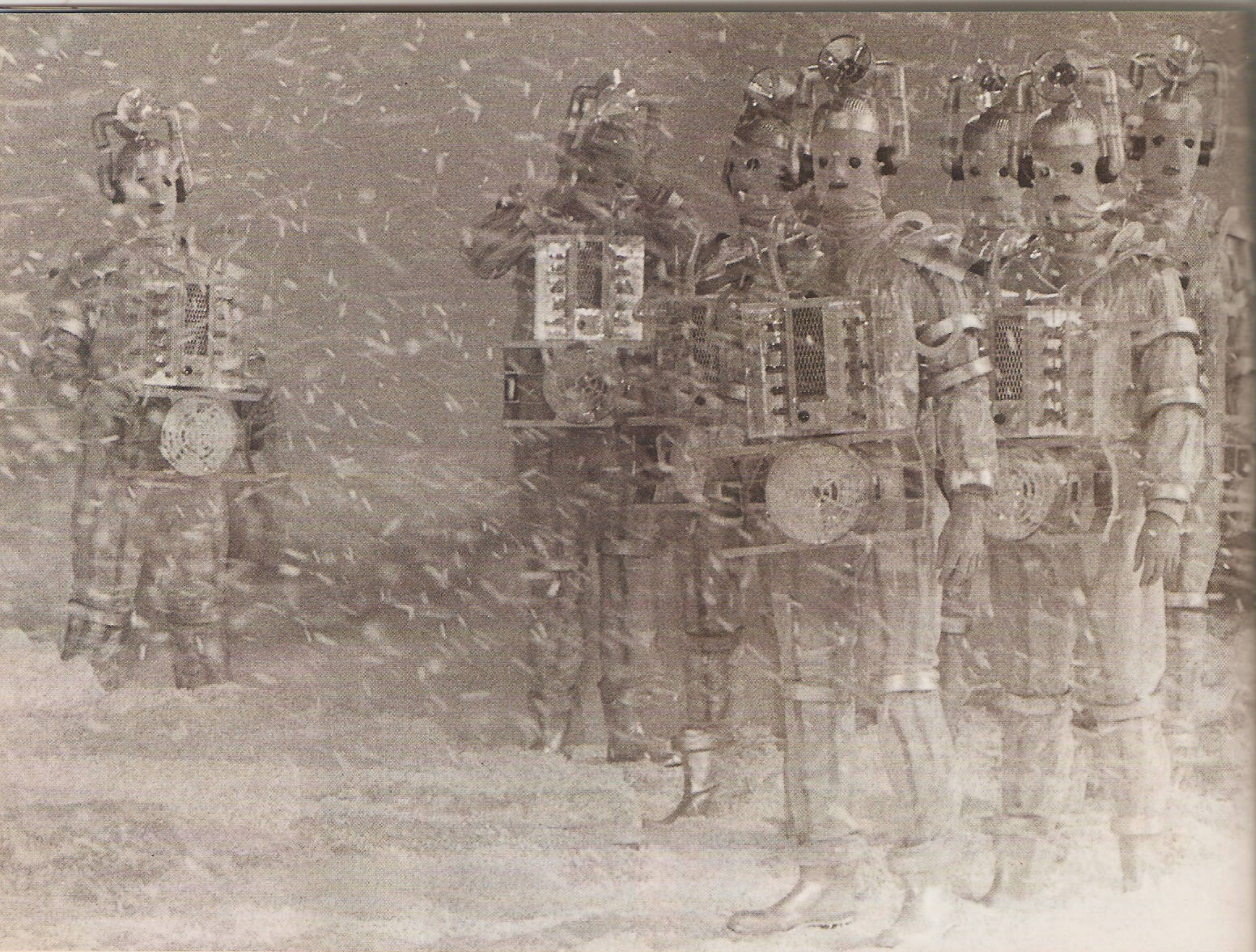
"It should be interesting," replies the officious young woman. She interrupts their conversation to conclude the mental analysis of a half-solved problem.

DOCTOR WHO

ARCHIVE FEATURE

Photo © BBC

Serial DD
THE TENTH PLANET



EPISODE 1 (drn: 23'08")

A routine atmosphere-testing probe rocket, *Zeus 4*, blasts off from Earth. The two-man crew of Glyn Williams and Dan 'Bluey' Schultz are monitored by the technicians in the tracking room of International Space Command's Snowcap base at the South Pole.

In the blizzards above the underground base, the TARDIS materialises and the Doctor, Polly and Ben emerge into the coldest place on Earth. They are soon spotted on a periscope by ISC duty guards and taken inside the base. The American commanding officer at Snowcap, General Cutler, takes an instant dislike to the mysterious trio and has them taken to the observation room at the rear of the tracking gallery. The group learn about the spaceshot, and discover that the date is December 1986.

A routine check reveals that *Zeus 4* is off course by a long way, and a visual fix by Dan locates a new planet in orbit between Mars and Venus. The next thing to happen is a sudden power loss on the spacecraft, so Snowcap sets about bringing the capsule in for emergency splashdown. As new co-ordinates are relayed to the astronauts, the crew of *Zeus 4* realise that the energy is now being drained from their bodies.

The Doctor recognises the new tenth planet in the solar system, and warns Cutler that soon they will have visitors. The duty sergeant and two of his men go onto the surface to try to open the TARDIS on Cutler's orders. A spaceship lands nearby, and in the blizzards the soldiers are cut down by savage blows from three strange metallic humanoids . . .

EPISODE 2 (drn: 23'15")

While Earth is told not to panic about the approaching planet, ISC Secretary General Wigner in Geneva learns that radio interference is blocking communications to Snowcap. As the technicians battle to bring *Zeus 4* down, the three humanoids enter the tracking room in the hooded capes of the soldiers. The Cybermen reveal themselves; they are from the new planet, Mondas, which used to be Earth's twin but drifted to the edge of space long ago. It has now returned to drain the energy from Earth. The Cybermen were once human, but as their race weakened, they replaced parts of their bodies with machines and have also removed the weakness of emotions. They are armed with strange weapons and shoot down an attacking ISC soldier.

Cutler triggers the alarm to warn Geneva before he can be stunned, and the Cybermen force a scientist, Dr Barclay, to allay Wigner's fears by threatening to destroy the communications system to *Zeus 4*. Barclay complies, although the Cybermen explain that the capsule is doomed as it is already being dragged towards Mondas. Ben attempts to overpower the Cybermen, but is taken prisoner and locked in a film projection room.

Zeus 4 explodes as its fuel expires, and the Cybermen announce that the Snowcap personnel will be saved, taken to Mondas as Earth dies and become Cybermen. Ben overpowers his Cyberman guard in the projection room and kills it with its own weapon, then gets to the tracking room where he and a recovering Cutler manage to take the remaining two invaders by surprise and kill them.

Contacting Wigner, Cutler learns that a solo mission has been launched from Woomera to rescue *Zeus 4*, and his son volunteered as its crewman. Cutler readies his base for interplanetary war and is planning his attack strategy when a radar technician tells him that hundreds of spaceships are heading towards Earth . . .

EPISODE 3 (drn: 23'31")

As Snowcap tries to contact Cutler's son in *Zeus 5*, the Doctor suddenly becomes weak and collapses. The old man is taken to the bunk room and left to rest. Cutler rallies his team and announces that he going to retaliate using the Z-Bomb, one of three nuclear devices Earth has as a doomsday weapon. He aims to launch this at Mondas in a demeter rocket, despite the fact that the radiation emitted could scorch half the Earth. He seems only concerned about saving his son in *Zeus 5*, even if it means holocaust.

Cutler tricks Wigner into giving him permission to use the Z-Bomb and orders that Ernest Dyson, the supervising engineer, readies the device in the rocket silo. Ben protests against the weapon's use, saying the Doctor believes that eventually Mondas will absorb too much energy and burn itself up. All they need do is wait. For his interference, Ben is locked in the bunk room with the sleeping Doctor.

Polly finds that Barclay also fears the effect of using the Z-Bomb, and takes him to the bunk room. Barclay tells Ben how he can enter the silo via the ventilation system, and sabotage the rocket servo leads so it will not launch. Another spaceship lands, but Cutler's men successfully ambush the Cybermen with their own previously captured weapons.

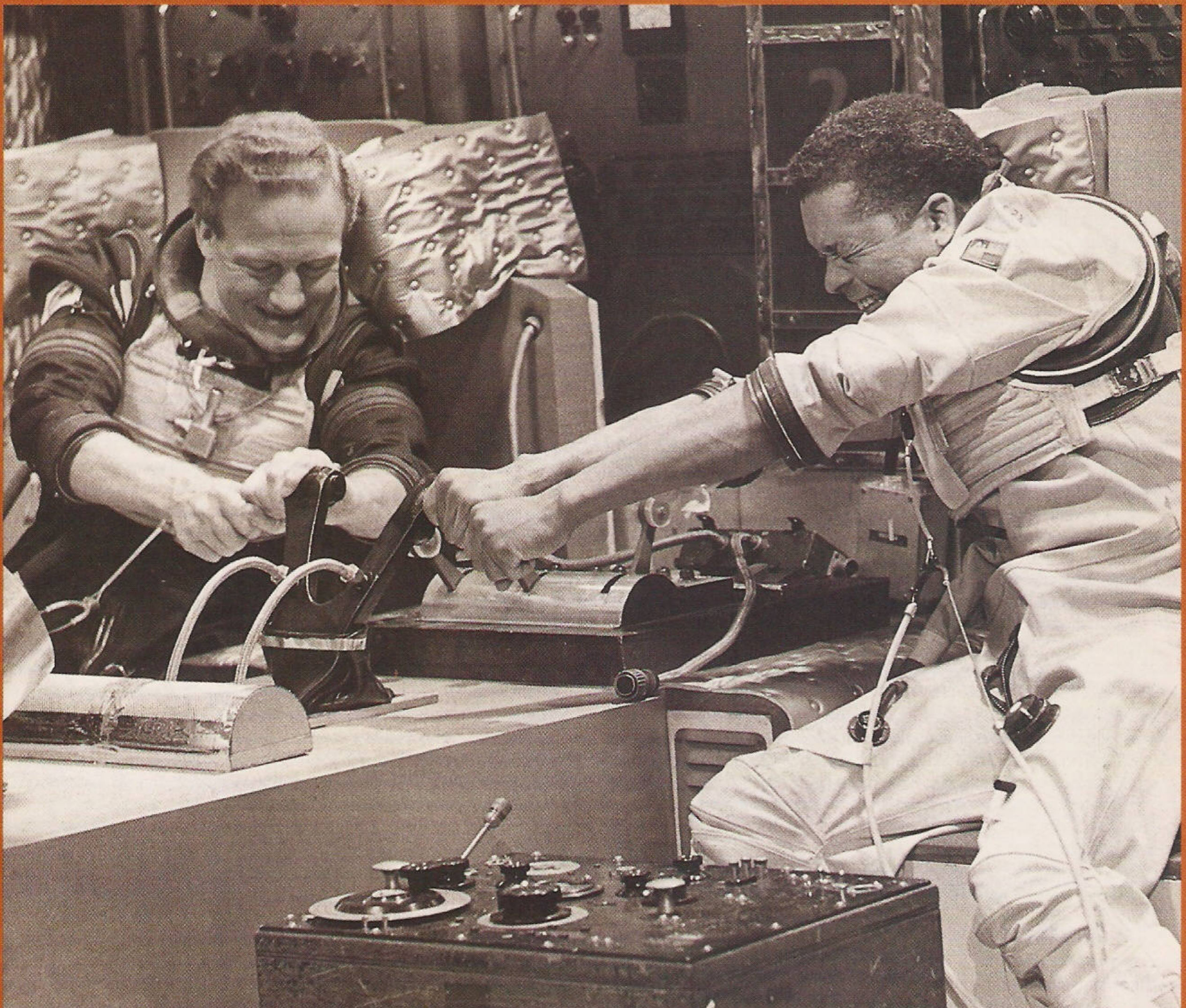
Suspicious of Barclay's actions, Cutler enters the silo and catches Ben at the open servo panel, throwing him off a gantry. Barclay, Polly and Ben are taken to the tracking room where Cutler forces the launch to go ahead. Ben comes to, unable to recall if he managed to execute his sabotage, as the countdown for missile launch reaches 02 . . .

EPISODE 4 (drn: 24'02")

The countdown reaches 01, and the rocket loses power. The Doctor enters the tracking room, explaining his body is wearing a bit thin. More Cybermen land as contact is lost with Terry Cutler in *Zeus 5*. Traumatised, General Cutler prepares to execute the TARDIS crew and Barclay as traitors when the Cybermen enter and kill him. Their leader, Krang, orders that the warhead is removed from the rocket. To force Ben and the technicians to comply, Polly is taken to the Cybermen spaceship as a hostage. The Cybermen take over ISC in Geneva as the Doctor realises that the aliens aim to use the Z-Bomb to destroy Earth. He warns Ben, Barclay, Dyson and a technician called Haines about this as they move the device in the rocket silo, and is taken to the spaceship as another hostage.

Ben realises that since the Cybermen stay outside the silo, they could be vulnerable to radiation. Safe in the silo, the four men use reactor rods from the base's power supply as weapons to overcome the three Cybermen. Reaching the tracking room, a Cyberman device is used to lure others away from their spaceship so Ben can rescue the Doctor and Polly. A trap is set, but as the Cybermen enter, Mondas absorbs too much energy and melts. The Cybermen collapse and die, and contact is re-established with *Zeus 5*.

Ben finds the Doctor and Polly in the disintegrating spaceship and they hurry back to the TARDIS. The Doctor is very weak and troubled, and collapses. Polly and Ben watch in amazement as his features change into those of a younger man . . .



The Tenth Planet was commissioned on Tuesday 17th May 1966, although it is unlikely that it was originally devised with William Hartnell's departure in mind. The author was Dr Christopher (Kit) Magnus Howard Pedler, a research scientist at the University of London's Institute of Opthamology's Department of Anatomy. Pedler had been scientific adviser on *Doctor Who* since earlier that year, having submitted the basic premise of *The War Machines* to story editor Gerry Davis. However, Pedler's new idea for a story had greater input from himself, and would be co-written with Davis.

The Tenth Planet contained two scientific elements Pedler was specifically interested in. One of these concerned a space capsule suddenly losing its energy – apparently the result of a race of cyborgs whose energy sources were running out. The space capsule image was one which both Davis and Pedler liked, and was topical with both NASA and the USSR pushing forward in the space race. The scripts indicated that Snowcap's tracking room should resemble Cape Kennedy, whilst *Zeus 4*'s interior should be based on a Gemini capsule.

Another ingredient was a story concept Pedler had of 'star monks', who apparently came from Earth's twin planet on a religious quest. Davis felt this to be too close to the Meddling Monk from *The Time Meddler* and *The Daleks' Master Plan* stories of the previous year. In later years Davis recalled that the twin planet idea was a concept he had suggested to would-be writers and advisors as a launching point for new stories. The idea of Earth having a twin planet had first been mooted by Malcolm Hulke in his 1963 proposal *The Hidden Planet*.

Davis suggested that Pedler forgot about science-fiction concepts and concentrated on his fears as a scientist. Pedler's main concern was 'dehumanising medicine' – the replacement of limbs and organs by machines. The logical steps forward in medical science were discussed by Pedler and his wife (also a doctor) and they hit upon the idea of 'spare part' surgery taken to extremes. Pedler was intrigued by the concept of a totally cybernetic man, and whether it would still have a soul. He was keen to break up the human form of these 'Cybermen', and suggested ideas such as having their arms start lower down their body than elbow-level.

Pedler was left to develop the scripts, but soon asked Davis if they could work together. Davis was reluctant since, as a BBC employee, he could not commission his own material and was limited to only a certain number of hours television scripting per year. It was decided that although Episodes 1 and 2 would be credited to Pedler alone, Pedler and Davis would share the credits on Episodes 3 and 4. The script copyright and rights to the Cybermen were split between them. It was Pedler's wife who suggested the title *The Tenth Planet*. The contract stated that Pedler's scripts should be delivered by Monday 6th June.

Taking Pedler's notes, Davis developed the first draft scripts about the attack on Snowcap base and the spaceshot. Pedler then took Davis' scripts and wrote the second draft, adding scientific elements. The third version was written between them.

REGENERATION

Throughout 1966, William Hartnell had become increasingly difficult to work with on a show which he cared deeply about. Since the departure of the original production team and cast in 1965 he had felt unsettled. Rows regarding the direction of the show were frequent by late 1965, with Hartnell threatening to leave and producer John Wiles unsuccessfully attempting to replace him. Hartnell believed that *Doctor Who* contained increasing amounts of 'evil' for a children's show, and suggested more whimsical storylines suitable for a younger audience. Wiles had wanted to toughen up the programme, resenting Hartnell's demands for input and threats that the actor would by-pass him and complain to Sydney Newman, the Head of Drama.

Although Wiles' subsequent replacement, Innes Lloyd, had managed to gain a degree respect from Hartnell, both Lloyd and Davis were aware how the actor had to be treated. In May 1966, the Doctor had been given two new companions, Polly and Ben, played by Anneke Wills and Michael Craze who Hartnell found difficult to get on with. It was clear by now that Hartnell's tiredness and irascibility were not good for the show, and Lloyd tactfully advised the actor that maybe he should leave, and that somehow the series could carry on with a new lead. Shaun Sutton, Head of Series, wanted the show to continue — feeling that a change of lead actor might create a more successful format (*Doctor Who* had been losing viewers during the previous year). Since the Doctor was a very old and alien character, it was possible that he could die and be reborn as a new man. This idea, from Davis, was then enhanced by Lloyd suggesting that the Doctor could rejuvenate himself every so often into a younger man.

It was suggested that Hartnell should leave in a serial recorded at the start of the fourth block. This was arranged in mid-June 1966, with Hartnell contracted for four additional recordings during September/October. An entry in Heather Hartnell's diary for Saturday

16th July indicates that her husband had finally decided to give up doing the show, planning to leave in October.

The production team considered many other actors to replace Hartnell including Michael Horden, Patrick Wymark and Ron Moody. Eventually they settled on Patrick Troughton (who director Rex Tucker had considered to play Johnny Ringo in *The Gunfighters*) – offering him the role in late June 1966 whilst he was filming a movie called *The Viking Queen*. According to Lloyd, Hartnell approved of the choice of successor. On Friday 22nd July 1966, David Whitaker was commissioned to develop a script for the new Doctor, then entitled *The Destiny of Doctor Who* (after his storyline *The New Armada* had finally been rejected by Davis on 17th January 1966). Troughton was contracted for twenty-two episodes on Tuesday 2nd August, the same day on which Hartnell's departure was announced. *The Times* on Saturday 6th August specified that his last episode would be on Saturday 29th October. The actor was quoted as saying "I think three years in one part is a good innings and it is time for a change."

THE TENTH PLANET

The director on the serial was Derek Martinus whose first television drama work had been *Galaxy 4* the previous year. He started casting in early August, using an international flavour to reflect the multi-national International Space Command. The guest stars included the late Canadian actor Robert Beatty as General Cutler. Beatty was best known for starring as Mike Maguire in the 1958 series *Dial 999*. He had also been much in demand in British films since the Forties playing Americans, including two appearances with Hartnell (*Appointment with Crime* and *Odd Man Out*). Hartnell had guested on *Dial 999* and the two were delighted to be working with each other again. Another guest actor was Bermudan Earl Cameron playing Glyn Williams in the first two segments (despite the fact that Williams was written as a Welshman). Australian Alan White won the role of Shultz (originally a Germanic character whose name in the script was generally spelt 'Schultze'), with Greek actor, writer and linguist Steve Plytas as Wigner. The role of Dyson was originally offered to Bernard Hepton, but during rewrites in August was diminished so much that the part was reallocated to Dudley Jones.

Photo © BBC

Filming was planned in mid-August, with a prime feature of the serial being the Cybermen. The script for Episode 1 referred to them as "tall, thin, clad in a silver link one piece suit" and that when the sleeve of the suit slipped back it would reveal that "instead of flesh there is a transparent 'arm shaped' forearm containing shining rods and lights. There is a normal hand at the end of it. A close-up of their heads reveals a metal plate running between centre hair line front and occupit." Episode 2 added "Their faces and heads are normal but under the hair on the head is a shining metal plate . . . (this could be disguised by a hat). Their faces are all rather alike, angular and normally good looking. On the front of their trunks is a mechanical (computer like) unit consisting of switches, two rows of lights and a short movable proboscis. They carry (exotic) side-arms. At elbow joints and shoulders there are small ram-like cylinders acting over the joints." Their voices were to be "flat but not Dalekish, hard in tone".

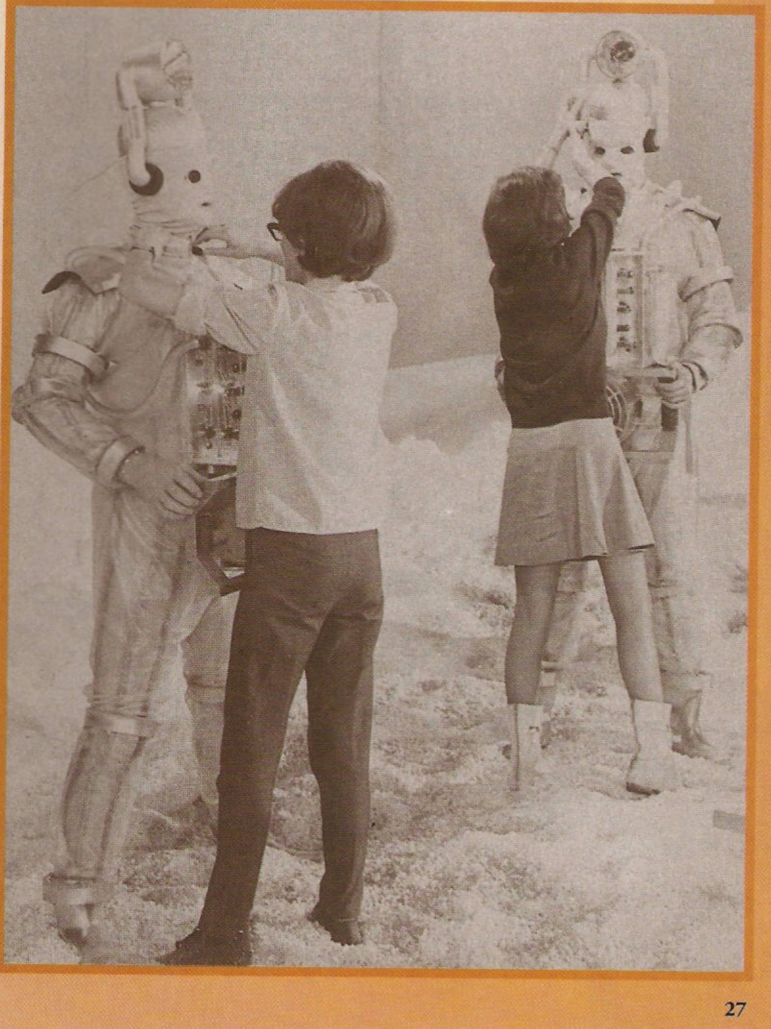
New costume designer Sandra Reid discussed cybernetics with Pedler before embarking upon her designs. A mask was used to make the Cybermen faces look similar, consisting of a stretching grey jersey material. The eyes and mouths were black holes trimmed with silver vinyl, and the actors would have their features darkened to hide their faces. The same grey jersey material formed the main 'skin' of the Cybermen, a full-length cloth body-stocking. Over this was worn a transparent polythene suit, ribbed with metal rings. The costumes incorporated metal epaulettes and plastic piping, held together with nuts and bolts, making them very heavy. The metallic headpieces (adapted from the headlamp of a large truck) and chest units were made by Shawcraft of Uxbridge. It had been hoped that the halogen lamp in the headware would illuminate, but in the first test shot the bulb exploded and the idea was abandoned. Although the script clearly specified that the Cybermen should retain human hands, Reid claims that this happened because she forgot to create any silver gloves and so make-up designer Gillian James added silver make-up to the actors' hands. The Cybermen's feet were silver wellington boots.

The moveable arm on the chest unit was dropped as impractical and costly. The chest units used a lot of clear plastic, and housed mechanisms which flashed, powered by a battery. The Cyberman weapons were bulky ray guns, carried beneath the chest units. Built around lampshades fitted into a framework, these housed lightbulbs that illuminated when 'fired'. The earpieces on the headgear were held in place by wrapping clear adhesive tape around these and the forehead band once on the actor's head. During the massacre in Episode 3, the tape holding the 'ears' in place broke on one Cyberman and the metal rod could be seen flapping around.

Shooting on film for *Dr. Who and the Tenth Planet* (as the scripts referred to it) took place at Stages 3A and 3B of the BBC's Television Film Studios at Ealing. The first day, Tuesday 30th August, was set aside for filming the model effects, on silent 35mm film. First was a shot of a Cyberman spaceship – a circular model with an internal light – landing, used in both Episodes 1 and 3. Next came the modelwork of the Z-Bomb missile emerging from a silo hatch buried in the ice-cap for the end of Episode 3. This very detailed miniature included a retracting gantry. Model shots of Mondas were also filmed for Episodes 1 and 2. Mondas was a polystyrene prop, made by Shawcraft, filmed against a smokey space background. In Episode 4 Mondas was seen burning up and the prop was melted by using a blow-torch.

Hartnell was not contracted to appear on film – he was on a fishing holiday in Cornwall – and instead Gordon Craig doubled for him as he had done during location work for *The Smugglers* in June. In addition to Craze and Wills, the other cast required on Wednesday 31st August were three extras as Snowcap troops seen in Episode 1: Ken McGarvie, Terence Jones and Alec Coleman. The filming that took place was for Episodes 1 and 4, including the silent arrival of the TARDIS and the capture of the travellers by the soldiers. The base personnel apart from Barclay and Dyson wore standard military uniforms which also bore the logo of ISC. Other filmed inserts for Episode 1 included shots of Polly and the TARDIS through a crosswire circular mask, showing the point of view of a periscope. A sequence of the Doctor, Polly and Ben returning to the TARDIS was made for the end of Episode 4. The script originally had dialogue for the Doctor as he examined the periscope and returned to the TARDIS, but this was dropped due to Hartnell's absence.

The polar landscape was constructed at Ealing for several reasons. Firstly, it had to be large to look convincing, and would occupy too much space in Riverside Studio 1. Secondly, the set needed to be raised with a trapdoor through which the ISC personnel could emerge. Thirdly, simu-



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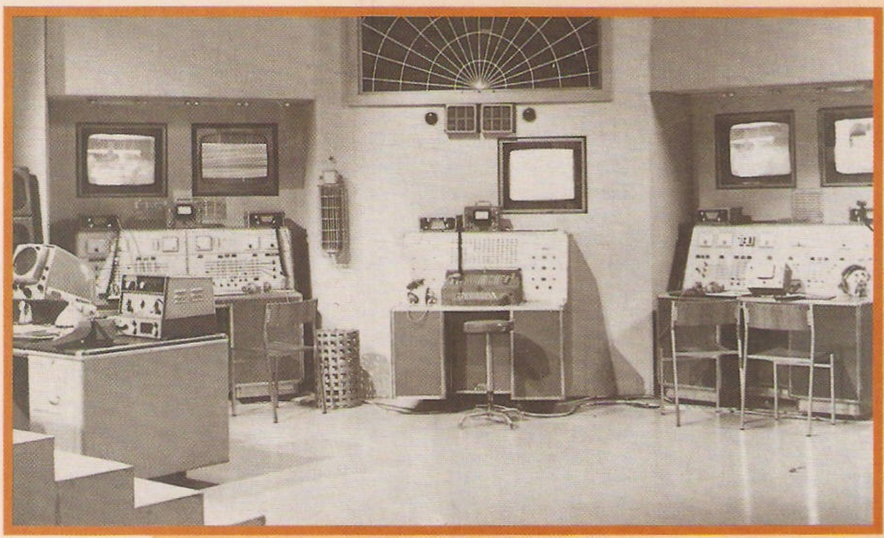


lating a blizzard required jabolite 'snow' being thrown onto the set in front of a wind-machine, difficult to control in a recording studio. Another requirement was a rotating periscope and a set of radio aerials projecting from the ice. An armourer was present to supervise use of the Browning 9mm automatics used by the soldiers.

Thursday 1st September was spent on the ambush of the seven Cybermen by three ISC soldiers in Episode 3. Three actors, all over six foot in stature – Reg Whitehead, Harry Brooks and Gregg Palmer – were hired as the three principle Cybermen, with John Slater, Bruce Wells, John Haines and John Knott as other Cybermen. Three extras (Coleman, Roy Pierce and Freddie Ellrett) also featured briefly as Snowcap soldiers. This sequence was difficult to film since some of the actors in the heavy Cybermen costumes fainted under the heat of the studio lighting.

The final day at Ealing was Friday 2nd, filming the remaining Cybermen scenes which bridged Episodes 1 and 2. This required Whitehead, Brooks and Palmer again in their Cybermen outfits, plus John Brandon, Shane Shelton and Terence Jones. The sequence showed the Cybermen attacking the soldiers outside the TARDIS, with a brief scene at the start of Episode 2 showing the three invaders donning the hooded capes of the ISC personnel.

Other specially filmed material included an animated graphics sequence of 16mm film made by Bernard Lodge. This comprised white letters moving across a black screen in the manner of a futuristic computer print-out (with six rows of letters reading N XX D ZZ N XX), and would be used during the opening and closing credits.

COUNTDOWN

Rehearsals started on Tuesday 13th September. Hartnell had returned from holiday, but was concerned about composing himself for his final appearances – requesting that Martinus should forbid the use of the ping-pong table in the rehearsal hall as it disturbed his concentration.

All four episodes were taped in Studio 1 at the BBC's Riverside Studios, with Episode 1 recorded on the evening of Saturday 17th September, three weeks ahead of transmission. Taping ran from 8.30pm to 9.45pm for the first three instalments. The Saturday session was a change for *Doctor Who*, which until then had been recorded on Friday evenings, with rehearsals from Mondays through the week. Now rehearsals started on Tuesdays, allowing the Monday for film work on the next serial. The three principal Cybermen actors were not needed for recording Episode 1. BBC photographs show Beatty in a formal American General's tunic and wearing a tie, neither of which he wears in the transmitted episodes. The full names of the three main Snowbase characters were placed on their ID labels: Ernest John Dyson, Clement David Barclay (referred to as Doctor Tom Barclay in the script for Episode 1 and Head Scientist Clement David Barclay in the script for Episode 2) and George Cutler . . .

There were a number of small changes made to the recording script, with Beatty injecting a lot of ad-libs such as his comment about the penguins and his "I don't like your face . . . nor your hair" line possibly as a joke about Hartnell's bewigged Doctor. The script paid attention to detail regarding the background activity of the tracking room, indicating all the technical dialogue that should run behind other characters talking. The script for Episode 1 defined the year as 2000 on the calendar, not December 1986 as in the finished episode, and ISC's Supreme Commander was 'Doctor Wigner'.

Episode 1 used several pieces of BBC stock footage showing a Gemini rocket launch for *Zeus 4* at the start of the episode, a few establishing shots of arctic landscapes, and later some footage of Earth seen from a rocket porthole. After the opening film of the launch, the picture faded to black and the opening caption filmed graphics were superimposed – complete with spelling error: 'by Kitt Pedler'.

The main setting for the serial was the tracking room at Snowcap, a large set with a raised control area for Dr. Barclay and steps leading up to an entry door at the rear. To the left was an entrance to the observation room. In addition to the main screen (made and operated by Shawcraft) which traced the position of the spacecraft, five numbered television monitors were built into the right-hand side of the set. The image on these could be either specially filmed material (such as a distant shot of Mondas), or shots of Schultz and Williams in the *Zeus 4* capsule from another set. Doors in the base normally bore numbers, such as Door 2 leading into the observation room from the tracking room.

The *Zeus 4* set was very small with two seating positions which Cameron and White remained in throughout their two episodes (wearing spacesuits which would reappear in *The Wheel in Space*). A special prop was the visual check device, a curved tube which was lowered into the set for Schultz to ascertain the capsule's position.

One recording break for the evening was planned after the scene in which Cutler meets the TARDIS crew (allowing the cast to move from the bunk room to the tracking room), but another occurred after the *Zeus 4* crew realised their bodies were weakening.

The script had suggested that when the Cybermen emerged from the blizzard, they should be making 'burbling' radiophonic noises.

The closing credits for the episode again used the special streams of moving letters, flashed up between each of the crediting caption slides.

SPACE ADVENTURE

All the music in *The Tenth Planet* came from the Chappell Recorded Music Library. At the start of the episode, thirty-five seconds of *Blast Off* by Roger Roger and his Champs Elysses Orchestra was used. The opening film sequences on the polar surface were backed by Walter Scott's *Music for Technology: Part 1,* again performed by Roger Roger's orchestra with around a minute being used. John Davis' *Drama in Miniature: Part 2* performed by the Wind & Percussion Ensemble was heard for about thirty seconds as the crew of *Zeus 4* saw the tenth planet for the first time. Five seconds of Douglas Gamley's *Power Drill* by the Wind & Percussion Ensemble was used when the power loss hit the capsule, and a further thirty-five seconds as the ship tumbled out of control. The distinctive *Space Adventure* by Martin Slavin and performed by Norman Ramin formed the initial fifteen second sting as the new planet appeared on the retinascope, and also backed twenty-five seconds of the film sequence in which the Sergeant was attacked by the Cybermen.

Episode 2, recorded on Saturday 24th September, was the first to feature the Cybermen in the recording studio, with Whitehead, Brooks and Palmer playing the Cybermen referred to in the scripts and cast lists as Krail, Talon and Shav although these names were not used on screen. Krail was the leader and Talon (referred to by name in unused dialogue) was in the projection room. The Cybermen were voiced by Roy Skelton. When Krail spoke, Whitehead opened his mouth, and generally held it open as Skelton said the whole line, then closed it again – giving a strange robotic nature to the body language. Skelton also discussed the voice with Martinus and decided to make it sound computer generated with words changing pitch each time.

The reprise at the start of Episode 2 was brief and consisted of the last shot of the film sequence from Episode 1, which was faded to black as the opening and computer animation was superimposed (this time with Kit spelt correctly). Over this was played a stock sound effect of a computer operation buzz. Secretary General Wigner's office included a television monitor on his desk in Episode 2, allowing officials to watch the International Television News reports about Mondas, read by Glenn Beck, on a small newscaster's set – during which a photocaption of Mondas appeared.

The Cyberman's attack on Cutler had the alien placing its hands on Beatty's head and the actor falling unconscious. When the Cybermen blasted down a soldier, a recording break was scheduled between the shot of the weapon flaring with light, and the soldier collapsing, allowing smoke to be pumped into the costume of Ken Magarvie. The working Cyberman weapon was a light activated via a thirty-foot flex. A lightweight replica sten gun was made by Shawcraft for Krail to crush, prior to a recording break which allowed Craze to move from the tracking room set to the projection room.

The final minutes of *Zeus 4* saw the camera trained on the astronauts being shaken violently as smoke entered the capsule, whereafter the five scanner screens relaying pictures of Schultz and Williams went blank and Barclay announced that the ship had exploded. A recording break came just before Ben shot Talon in the projection room, as the Cyberman smashed a lightweight prop table. A further break was allowed for as Cutler dealt with Shav and Krail.

Episode 2 used stock footage in a montage sequence of radio telescopes and radars, comprising twenty-seven feet of BBC 16mm material. Programme Exchange provided one-hundred and twelve feet of silent 35mm footage of a western to be projected onto the doorway by Ben in order to blind Talon. The first item of stock music was Gamley's *Machine Room* played by the Wind & Percussion Ensemble which backed a twenty-eight second sequence in the tracking room as the Doctor tried to warn Cutler. A twenty second extract from *Space Adventure* backed the three Cybermen donning the soldiers' hooded capes. A few seconds of *Drumdramatics no.7* by Robert Farnon and played by the Percussion Ensemble backed the revelation of the Cybermen in the tracking room. Forty seconds of *Power Drill* was played up to the point where *Zeus 4* exploded, and seventeen seconds of *Machine Room* backed the stock footage montage of the radars.

ILLNESS

After the taping of Episode 2, Hartnell was taken ill, and returned to his cottage at Mayfield to rest for the week. Beatty recalled that Hartnell suffered very badly from exhaustion in the heat of the studio. Fortunately, the bulk of Episode 3 had the Doctor becoming weaker and sleeping in the bunk room. Davis' rewrites had the Doctor collapse in the opening scene and then gave his dialogue to Ben and Polly. Originally, the Doctor sat at the rear of the tracking room for the first few scenes, telling Cutler to wait for Mondas to absorb too much energy. The rewrites resulted in Ben telling Cutler things which the Doctor had apparently told him, with the scientific dialogue given to Barclay. After this, Cutler ordered the Doctor and Ben locked in the bunk room. It was intended that the Doctor would have been brought back into the tracking gallery for the climax of the episode in a weakened state.

Gordon Craig was hired to don Hartnell's costume and wig, collapse with his face away from the camera and then spend the rest of the episode lying on the lower bunk. An indirect effect of the rewrites was that Glenn Beck's appearance as the newsreader was omitted, and he was heard only as a pre-recorded voice along with Skelton. Beck and Skelton's voices featured in Episode 3 supplying the tones of the technicians reporting into Barclay about the readiness of the Z-Bomb missile, plus Skelton's countdown voice. The tannoy effect was used for the R/T technician (called Byrnes in the script) calling a red alert.

Episode 3 was recorded on Saturday 1st October, and Martinus was cross about the state of the tracking room set. Between recordings, the scenery had been stored at Alexandra Palace (there was no room at Riverside), and the continual movement had resulted in damage. For Episode 3, the brief reprise sequence was a new performance, with the opening captions (spelling Gerry Davis' name as 'Davies' this time) superimposed over traces of the Cybermen fleet on the main screen. The *Zeus 4* set was used as *Zeus 5*, with actor Callen Angelo as Cutler's son (named Terry in scripts and credits) appearing only on monitor screens to disguise the fact that it was the same set. Later in the episode, Cutler watched the film sequence of the ambush on Screen 3. A new set was the rocket silo which incorporated a gantry, a raised ventilation grille through which Ben entered, and a platform section, accessed via some steps, for the Z-Bomb.

The recording breaks in the episode came after Barclay agreed to help Polly stop the launch, allowing Wills and Dodimead to move to the bunk room set. The next came during the sequences of Craze in the ducting, allowing the actor to move from the close-up shots to be behind the grille in the silo. The final one came just before the last sequence in the tracking room, again allowing Dodimead, Beatty and Craze to get there from the rocket silo. Stuntman Peter Pocock doubled for Craze when Cutler hurled Ben backwards over the gantry.

Nineteen feet of silent 35mm BBC stock film showed rocket jets firing at the end of the episode. The countdown sequence was done using illuminating minutes and second indicators. The sequence started at 01 59, and from 09 to 02, the indicator was superimposed over shots of the tracking room crew. The computer buzz was heard over both opening caption slides and closing credits of the episode. Around thirty seconds of *Power Drill* was used for the reprise re-enactment. Almost forty seconds of *Space Adventure* backed the Cybermen being ambushed. Ninety seconds of *Drama in Miniature: Part 2* backed the scenes of Ben in the ducting, and fifteen seconds of Farnon's *Drumdramatics No. 10* by the Percussion Ensemble was used for Cutler's attack on Ben.

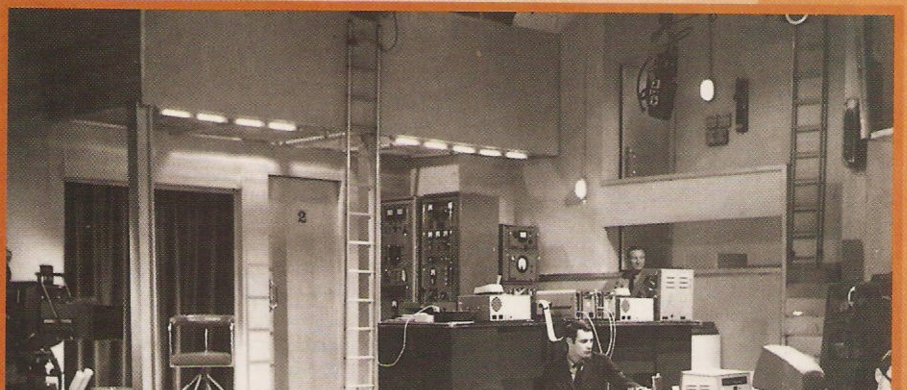
The Tenth Planet Episode 1 was transmitted on Saturday 8th October, 1966, a few hours before Episode 4 was recorded at Riverside. The serial was broadcast over four consecutive Saturdays in the usual 5.50pm slot. A half-page article previewing the serial appeared in *Radio Times*, including a shot of the seven Cybermen taken at Ealing in which one of the invaders was not wearing his full headgear.

Unusually for the series at this time, *The Tenth Planet* Episode 4 had out-of-sequence recording: the regeneration shot from Hartnell to Troughton was taped first. On the recording day, vision mixer Shirley Coward devised a flaring effect to bridge the cross-fade from a camera trained on Hartnell's face with the actor lying on the studio floor, to another camera showing Troughton's face in a similar shot. Of the two mixing desks in Riverside 1, Bank A and Bank B, Bank B was faulty and was not supposed to be used, giving a notable picture flare to near white-out. The sequence began with Hartnell on Bank A, faded to Hartnell on Bank B, flared then faded to Troughton on Bank B and stabilised with Troughton on Bank A. After taking a long time to line up, this key shot was achieved in two takes. The plan was to rehearse the shot from 6pm to 6.30pm, and then record between 6.30pm and 7pm, with the insert being played back during recording of the main episode from 8.30pm to 10pm onto the master tape. The effect took longer to set up than expected, and the recording of Hartnell's final episode overran badly in studio.

Another member of the cast for the serial was Peter Hawkins, well known for his Dalek voices, who provided other Cybermen voices. Skelton voiced Krang (the leader at Snowcap) and Hawkins was the voice of Gern (at Geneva). In the scripts, Gern announced himself by name, but this was omitted in recording. At one point in the finished episode though, Jarl still says "Regos Krang" to Krang.

The opening title captions were shown over the countdown clock and parts of the film sequence from the end of Episode 3. The deaths of Cutler and other characters at the hands of the Cybermen were arranged by special effects expert Bill King, who also rigged up some of the chest units to smoke. Shawcraft supplied all seven sets of Cybermen helmets and chest units, so that empty Cybermen costumes could be seen after Mondas (spelt Mondes in the script) burnt up – showing that the Cybermen had died. Four Cybermen appeared in studio: Whitehead, Brooks, Palmer and Wells (who replaced Slater shortly before recording).

A pause in recording came after the first scene in the tracking room, allowing Wills to move to the Cyberman spaceship set. Smoke guns created gas in the scene where Ben and the scientists managed to overpower the Cybermen in the radiation room/rocket silo. A recording break was scheduled for this action sequence, allowing Jarl and Krang to move to the corridor from the tracking room. A monitor built into one wall of the silo showed Krang in the tracking room, whilst the four men in the radiation room could be viewed on one of the tracking room scanners. In the final scene leading up to the regeneration, the Doctor stood by the activated



THE TENTH PLANET

SERIAL DD

CAST

William Hartnell (*Dr. Who*) †, with Robert Beatty (*General Cutler*), Earl Cameron (*Williams*) [1-2] and Anneke Wills (*Polly*), Michael Craze (*Ben*) with Dudley Jones (*Dyson*), David Dodimead (*Barclay*), Alan White (*Schultz*) [1-2], Shane Shelton (*Tito*) [1], John Brandon (*American Sergeant*) [1], Steve Plytas (*Wigner*), Christopher Matthews (*Radar Technician*), Reg Whitehead (*Krail*) [2]*, Harry Brooks (*Talon*) [2]*, Gregg Palmer (*Shav*) [2]*, Ellen Cullen (*Geneva Technician*) [2-4], Glenn Beck (*T.V. Announcer*) [2], Roy Skelton (*Cybeman Voices*) [2,4], Christopher Dunham (*R/T Technician*) [3-4], Callen Angelo (*Terry Cutler)* [3-4], Harry Brooks (*Krang*) [4], Reg Whitehead (*Jarl*) [4], Gregg Palmer (*Gern*) [4], Peter Hawkins (*Cybermen Voices*) [4].

† Credited on Episode 3 but does not appear

* Also appear uncredited in Episode 1

EXTRAS

Richard Lawrence, Morris Quick, Bill Gosling, Gordon Lang (*Tracking Room Technicians*); Nicholas Edwards (*R/T Technician*); Ken Magarvie, Terence Jones, Nick Hilton, Roy Pierce, Freddie Eldrett, Peter Pocock (*Soldiers*); Alec Coleman (*Corporal*); Gordon Craig (*Double for Dr. Who*); Chris Konyils (*Coloured High Ranking Officer*); Stanley Davies (*Spanish High Ranking Officer*); Sheila Knight (*Geneva Secretary*); Freddie Eldrett (*Engineer Haines*); Roy Pierce (*Engineer*); Reg Whitehead, Harry Brooks, Gregg Palmer, John Slater, Bruce Wells, John Haines, John Knott (*Cybermen*); Peter Pocock (*Double for Ben*); Glenn Beck, Roy Skelton (*Snowcap Base Voices*); Roy Skelton (*Countdown Voice*); Patrick Troughton (*Dr Who*).

CREDITS

Written by Kit Pedler [1-4] and Gerry Davis [3-4]. Title Music by Ron Grainer and the BBC Radiophonic Workshop. Costumes by Sandra Reid †. Make-up by Gillian James †, Lighting: Howard King †. Sound: Adrian Bishop-Laggett †. Story Editor: Gerry Davis. Designer: Peter Kindred. Producer: Innes Lloyd. Directed by Derek Martinus.

† Credited on Episode 4 only

BROADCAST DETAILS

Episode 1	8th October, 1966	5.50pm - 6.15pm
Episode 2	15th October, 1966	5.50pm - 6.15pm
Episode 3	22nd October, 1966	5.50pm - 6.15pm
Episode 4	22nd October, 1966	5.50pm - 6.15pm

Viewing Figures:
Episode 1: 5.5m (77th), Episode 2: 6.4m (57th), Episode 3: 7.6m (46th), Episode 4: 7.5m (48th)

Audience Appreciation:
Episode 1: 50%, Episode 2: 48%, Episode 3: 48%, Episode 4: 47%

TARDIS console, the roundels pulsing with energy. Rapid camera shots intercut the Doctor's hands operating the controls, the console levers moving by themselves and a close-up of the Doctor's weary face. In the original script, he was also to have said "No, no, I can't go through with it – I can't. I can't. I will not give in." Directions then followed: "Then he is overtaken by the invisible power and can talk no more. He is reduced to incoherent mutterings until he collapses down to ground in a dead faint." As the doors opened to admit Polly and Ben, the Doctor collapsed, and the pair leaned forward to pull his cloak back from his face. Over the regeneration was played the TARDIS dematerialisation sound effect. The closing filmed credits were rolled, and a caption slide reading "Next Week: *The Power of the Daleks*" was superimposed. The last material recorded that evening were inserts involving the use of dry ice and requiring Wills, Craze and Palmer, taking about fifteen minutes.

Three sections of stock music were used. Fifty seconds *Drama in Miniature Part 2* was played as the reactor rods were extracted, five seconds of *Drumdramatics No. 7* backed the Cybermen arrival prior to Mondas' destruction, and twenty seconds of *Space Adventure* backed the disintegration of the Cybermen at Snowcap.

With *The Tenth Planet* completed, there was a fortnight without recording since hefty rewrites were needed on Whitaker's *The Power of the Daleks* script. The recording planned for Episode One on Saturday 15th October was delayed a week, and as the final Hartnell episode was recorded, former story editor Dennis Spooner spent the weekend on rewrites so that rehearsals with Troughton, Wills and Craze could resume on Tuesday 18th October.

The viewing figures for the serial saw a vast improvement on *The Smugglers*, taking the series back into the top fifty shows of the week by Episode 2. Competition on ITV was generally the semi-networked *Professional Wrestling* in most areas, although ABC opted to run the talent show *Opportunity Knocks*. The reaction index was still below the 50% threshold, although it was a slight improvement on recent serials. Generally, Lloyd and Davis were pleased with the serial and saw it as the blueprint for further stories.

Australia purchased the serial in May 1967 and passed it for screening uncut with a 'G' certificate in the June. The serial was also repeated by ABC stations in May 1968. New Zealand screened the story around August 1969.

It appears that *The Tenth Planet* was intended to be kept in its entirety by the BBC Television Archives as a set of 16mm film recordings (the original 405 line videotapes being wiped a few years later). Episode 4 went missing in November 1973 after being requisitioned (along with *The Daleks' Master Plan: The Traitors* and some other episodes) to feature in a *Blue Peter* celebrating ten years of *Doctor Who*. In 1974, BBC Enterprises still had film recordings of the whole serial for overseas sale, although it seems these were junked within two years. The extract used on *Blue Peter* which showed the regeneration from Hartnell to Troughton was retained and is the only material known to exist from Episode 4. It is included on the BBC Video *Doctor Who – The Troughton Years.*

The serial was novelised by Gerry Davis as *Doctor Who and the Tenth Planet,* and published in paperback by Target and hardback by Allan Wingate in February 1976. Davis' adaptation adopted the original version of Episode 3 and set the serial in the year 2000, as well as rewriting the regeneration scene. Front and back cover illustrations were by Chris Achilleos, reissued with a different coloured logo in 1978 and numbered Book No. 62 from 1983 onwards. Alister Pearson painted a new cover for the Target Books' reprint in March 1993. Episode 2 was shown at the National Film Theatre in London on Saturday 29th October, 1983, as part of *Doctor Who: The Developing Art,* with the 16mm film recording also shown at other NFT events around the country in 1984.

In the late Eighties and early Nineties, the apparent return of Episode 4 transpired to be a hoax staged by someone under the name 'Roger Barrett'. During 1992, a special video release of the three existing episodes was prepared featuring an introduction by Michael Craze. The proposed release began with a special title sequence with photos of Hartnell's Doctor, Polly, Ben and the Cybermen, and then faded to Craze at the Longleat exhibition, explaining the background to the serial, and how Episode 4 had now been recovered. This material ran to one minute sixteen seconds. Naturally, with no Episode 4 actually having been recovered the video has not been released. The only other major visual record that exists of Episode 4 are in the form of telesnaps taken by the late John Cura.

Andrew Pixley

Gemma patiently waits for the girl to clear her head before finalising the details of Jamie's surveillance.

Jamie, meanwhile, continues his journey around the Wheel, searching for the right door.

He walks into the circular room as Zoe is completing her delivery of information on nova star predominance.

Turning to greet him she immediately bursts into an uncontrollable giggle on seeing his attire. "Your clothes," she laughs, "you're wearing female garments!"

When Jamie corrects her, she launches into a computer-like retrieval of information: "Kilt? A barbaric form of garment as worn by a kiltie! Are you of Scandinavian origin? Danish?" His furious response is met only with mirth.

The power room is first stop on Zoe's guided tour. The area also houses a greenhouse for various interstellar flora. Jamie is introduced to Bill Duggan, who shows him the floating seeds which flourish in the power room's atmosphere.

Bill then takes them through to the next room, showing Jamie the capacitator bank for the x-ray lasers. "We can blot out attackers up to ten thousand miles in any direction. Good eh?"

The anti-magnetic field generators prompt Jamie to mention the Doctor. Mention of another scientist arouses Zoe's curiosity. Jamie does his best to brush it off.

Elsewhere, Jarvis is becoming restless about the strangers and the unexplained phenomena. "The routine's getting shoddy and I don't like it."

Gemma is unaware of any unexplained phenomena.

But Jarvis is reluctant to enter into the subject. "I'm used to emergencies. Trained for it. But . . . oh, I don't know . . . these things . . . "

Gemma delivers her report on Jamie, saying the boy is lying about how he came to be on the *Silver Carrier*, and lying about his companion's real name. Jarvis seizes upon the possibility that Jamie is a saboteur, intent on wrecking the space programme.

Gemma becomes alarmed by Jarvis's apparent possession by the paranoid assumption. He determinedly strides from the office.

Zoe, Bill and Jamie arrive at the operations and communications room.

Zoe explains that the Wheel is "a half-way house for deep space ships, a space research station, stellar early warning station for all types of phenomena." Jamie remains baffled.

Leo cheerfully informs everyone that they're in for a treat – Jarvis Bennett intends going ahead with the destruction of the *Silver Carrier*.

Jamie is shocked to learn how close he and the Doctor came to being killed in the drifting rocket. He finds it hard to disguise his concern at the rocket's imminent destruction. The TARDIS is, after all, still on board . . .

"It'll be great to see this at leisure," smiles Leo, "it should be quite an explosion."

As the preparations continue, Jamie seems to go unnoticed . . .

so decides to slip away, heading for the power room.

His disappearance is soon commented on by Jarvis, who questions Bill about the Scotsman's possible whereabouts. When Bill mentions he showed Jamie the power room, Jarvis gives him instructions to follow him shortly.

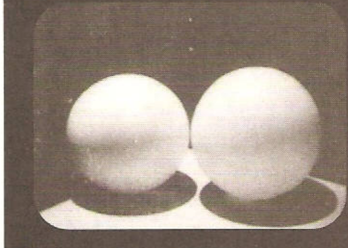
Tanya quizzes Zoe over the cause of the agitation. The girl feigns cheerful naivity.

"Leo," the Russian woman asks, "did I ever tell you about my nose? It's like a barometer. It never lets me down. I smell trouble!"
"Can you pin point it?" enquires Leo.

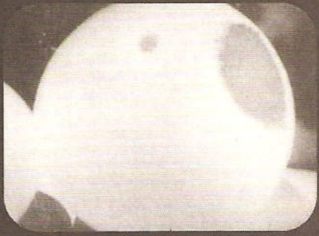
"I think it's got something to do with that rocket out there," she replies. "There's something sinister about it!"

Aboard the *Silver Carrier*, the sinister 'spawning' process continues. Inside the control cabin a harsh electronic grating accompanies the dimming of the lights and the culmination of a computer-monitored countdown.

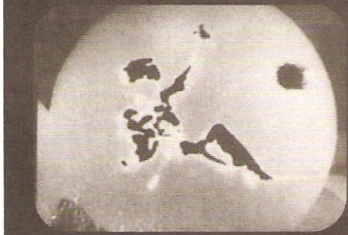
In a dank corner, two of the egg-like spheres grow in size with an increasing electrical hum.



As the noise increases, one of the spheres begins to move, a vaguely humanoid shape becoming discernible within.



As the noise reaches a crescendo, the figure within becomes more sharply defined. A large foetal-like form is clearly developing.



As the grating dramatically changes in pitch, a stubby metallic fist brutally punches through the skin of the sphere. The brittle shell of the synthetic womb is no match for the awesome strength of a Cyberman . . .

Issue 22 of **Doctor Who Classic Comics** features our exclusive telesnap presentation of *The Wheel in Space* Episode 3. On sale 23rd June.

Compiled by
Marcus Hearn

PRODUCER
PETER BRYANT

DIRECTED BY
TRISTAN DE VERE COLE
BBC tv

Brief Encounter

Roses

In a distant region of space, there lay a vast Garden. The grass was soft and a deep shade of green. A huge hedge marked the boundary of the Garden and within, in long beds of earth, there grew thousands and thousands of rose bushes, filling the air with a heady scent.

In the Garden there walked an elderly man, his face dominated by a proud nose, his white hair swept back in an imperious manner. With the aid of a black cane, he walked along the paths, smelling the rich scent of the roses. Occasionally he bent to sniff a particular bloom, and then muttered approvingly to himself. Several times he pulled a pair of secateurs from a pocket, and clipped away at a particular bush, his slim, pale hands encased in fingerless mittens snaking between the thorns without touching them. Dressed in charcoal grey trousers and a long, dark coat, with a monocle hanging around his neck, the man looked every inch an Edwardian gentleman.

The Doctor was enjoying his rest. The TARDIS and Steven, his sole companion, were on the other side of the Garden. After that ghastly business with Mavic Chen, the Doctor had decided on a rest, and Steven had enthusiastically agreed, muttering something about always being in danger around the old man. The Doctor sighed. There was so much potential in the young man but Steven was far to flippant for the Doctor's liking.

"I see I will have to do something to push him in the proper direction," the Doctor informed a rose.

He snorted in disdain when the flower refused to support his declaration. The Doctor swished his cane about, then walked off.

The heat of a distant sun shone down on him, warming his ancient bones. The Doctor looked around the Garden with paternal happiness. The handiwork of years had certainly paid off. Row after row of . . .

Arkytior. The word bobbed up in the Doctor's memory. He stopped suddenly, his forehead creased in thought. Now where had that come from? Then it dawned on him. It had been such a very long time since had heard, let alone spoken, High Gallifreyan. Of course, *arkytior* meant rose in Gallifrey's ancient tongue. And it had been . . . her name.

The Doctor shook his head in sudden fury, fighting to keep down the seething emotions within. He would not dwell on what had happened so long before. He would *not.*

"I have made peace with myself about that decision and many more," he declared to the Garden. He stared at a bush, daring it to gainsay him. The plant swayed gently in the breeze. But this did nothing to turn the Doctor's thoughts to other, gentler things.

He began walking with steady purpose towards where the TARDIS lay. The Garden suddenly contained no delights for him. Instead of giving him a chance to rest, it had turned on him. Now all it brought was torment.

"What could I do?" he asked. "She was in love." The rose bushes swayed gently in the breeze. The Doctor struck out with his cane, tearing a bloom from its stalk. "Damn you all," he cried looking blindly about him and seeing nothing but the rose bushes swaying gently, mocking his impotent fury.

"I could deny her nothing. I had torn her away from her home, and I could deny her nothing." Memories of that time surfaced again, of the dark times when his world tottered on the edge of ruin, where the impotence of his own people had driven him to leave.

"I offered her a better life. A life far from manipulation, a life amongst the stars, where she could find herself, and not be a pawn of the Chapter."

And where have you left her, whispered a traitorous thought in the depths of his mind. The Doctor refused to acknowledge it, but it insisted, clawing at the wall of his resolve.

"All right!" the Doctor cried. "I'll tell you. I've left here on a barbaric world, in a blind century to wait the death of the man she loves."

Then save her, whispered the voice in his mind. Save her from that primitive, blind world.

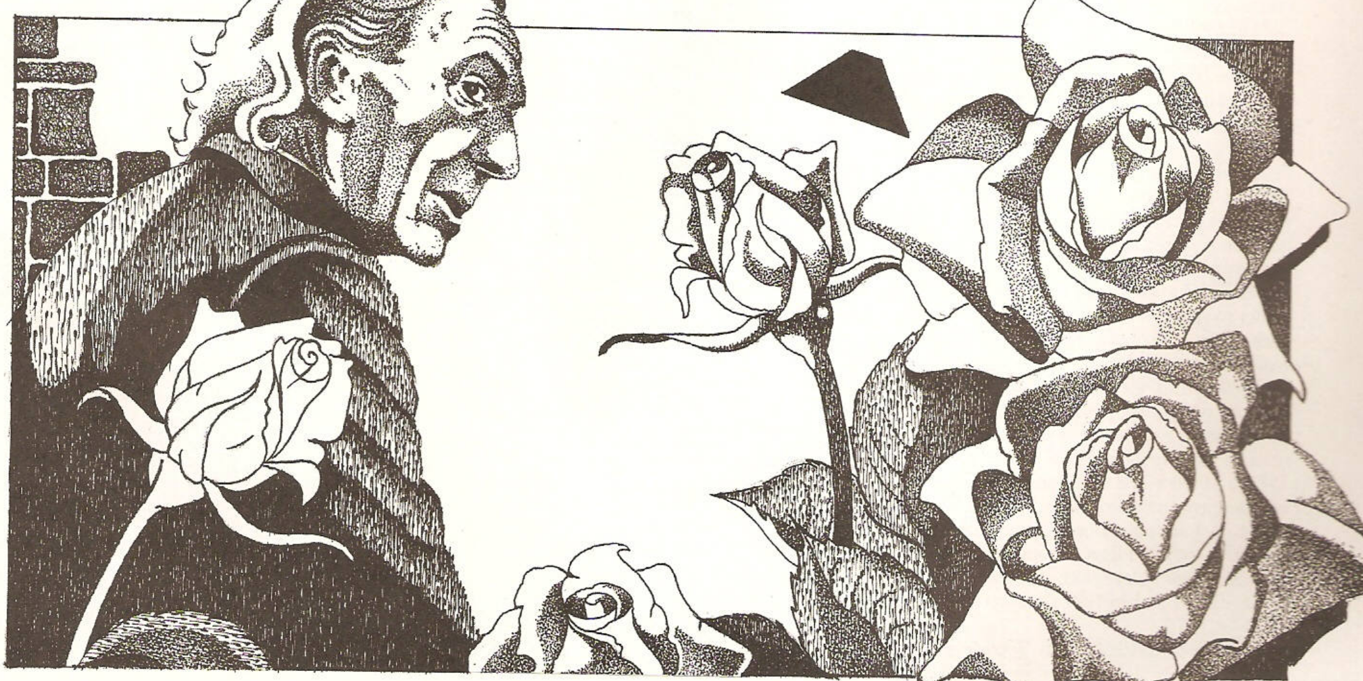
Temptation rose in the Doctor like a vengeful beast. He stopped, confused as to how he should act. Then he smiled, a grim, feral smile.

"No. Oh no. If I do that, I deny her choice, and in doing so, I undermine everything I have ever fought for. Freedom and choice. Susan loved David, even more than she loved me. She must live with her decisions, as I do mine. But when the time comes, I will be there for her, and no one, not even Rassilon, will stop me from protecting my Susan."

The voice disappeared with a sigh, as did the breeze stirring the roses. Looking about, the Doctor smiled in contentment. He had won a victory, but he knew there were many more battles to come. Waving his cane about, he strode off, leaving the roses behind before entering an area of gentle rolling grass and stone arches.

And behind him, tumbling end over end, a black pyramid rose over the horizon.

Robert Mammone



Hex

Concluding our examination of a missing story from the era of the Fifth Doctor. As an introduction to the second instalment of this story, Marcus Hearn discusses the storyline for *Hex* with Peter Ling's co-author Hazel Adair.

Hazel Adair's career goes back almost as far as British post-war television itself, beginning in 1950 with children's programmes and later some of the best-known soap operas ever made. In 1961 she broke into the then buoyant British film industry by scripting the Bob Monkhouse vehicle *Dentist on the Job*, and continued through the Seventies at the helm of her own production company.

Reaching back four decades she laughs when I ask her how long her writing partnership with Peter Ling has lasted. "Oh, years and years and years and years!

"We first worked on the same programme, although we weren't working together, on a show called *Whirlygig* for BBC children's television in the Fifties. We wrote different parts of it.

"The first time we actually wrote together was on *Compact* in 1961. I was sitting in a woman's magazine office one day and I thought it would make an interesting premise for a series. The BBC were interested but I knew it would be a massive job to do on my own. So I rang up Peter, who I knew and got on very well with. We did *Compact* together and then came up with the idea for *Crossroads*. We did it all in the first two or three years. That was a massive job because to begin with it was live and there were five episodes a week – an awful lot of material. Other writers came in but we still did the storylines. I left to do films but Peter stayed on for many years after I left."

While Peter Ling continued what would become twenty-three years faithful service at Birmingham's favourite motel (taking a brief sojourn to write *The Mind Robber* for *Doctor Who* in 1968) Hazel went into partnership with wrestling commentator Kent Walton. Working under the joint pseudonym 'Elton Hawke' they headed Pyramid Films, a successful company responsible for saucy screen gems such as *Clinic Xclusive* in 1971, and *Can You Keep It Up For A Week?* in 1974.

"I made films like *Virgin Witch* – that was very popular," she laughs, "and a comedy called *At Your Service*. I made a film for EMI called *Keep It Up Downstairs* which was really a spoof on *Upstairs, Downstairs*. After that I produced a major international film for Columbia called *Games for Vultures* which we shot in Africa. I've also made full-length features for television on a love story theme."

Although her work in the early Eighties often took her to German television, she found time to reunite with her most famous collaborator to resurrect *Compact* for the BBC at the request of *Doctor Who*'s then-producer John Nathan-Turner. When the well-advanced plans for the show, later renamed *Impact*, fell through, John invited Hazel and Peter to come up with a story for Peter Davison's Doctor. The inspiration partly came from one of Hazel's beekeeping neighbours . . .

"I've got a huge garden, and someone asked me if they could put some of their beehives in my orchard. I was curious, because having children I wanted to know how dangerous it would be if they swarmed. I became quite interested in the bees. Peter was staying with me at the time.

"My current projects include the first ever dramatic interactive movie. It's a murder story which will go out as an ordinary film first but there will also be an interactive compact disc version released where people will be able to play a part in the film. I've worked with Peter again on this film, which is called *Questions of Murder*. Shooting hopefully begins in July, or maybe June. The film will run for the full feature length and will come on two discs. It's very new and we're all very excited."

OBSERVATIONS

A number of interesting observations can be made from Hazel Adair and Peter Ling's *Hex*. The synopsis these articles are based on is titled '*Hex* – Mark Three.'

"In other words," explains Peter Ling, "our third attempt – having had the original idea whittled down from six episodes to four, and in the final outcome none!"

Story quality aside, the synopsis illustrates a detailed knowledge of the programme as it stood in the mid-Eighties, yet conversely betrays some gaping holes in the writers' knowledge of the programme in general.

Throughout the manuscript, the Doctor's space and time machine is referred to simply as 'Tardis' on all but one occasion. Elsewhere, Queen Zafia reveals herself to be a Gallifreyan. 'She recognises him as a Time Lord; she is one herself.' The Doctor's failure to recognise her as a fellow native is conspicuous by its absence.

Aside from these relatively unimportant continuity points, it is worth noting that Ling and Adair were proposing a script rich in the atmosphere and flavour of the era. The Doctor's assistant Peri is intelligently characterised, with careful attention paid by the authors to her botanical background (as first described in *Planet of Fire*) and her continuing studies. In *Hex* she is independently minded, free thinking and resourceful enough to keep a small personal library away from the Doctor's on board the TARDIS.

Both past masters at handling weekly television on a limited budget, Ling and Adair clearly ran a tight plot, recycling the limited sets and few lead characters to their maximum advantage. In an attempt to make helpful suggestions for budgetary purposes, the synopsis makes practical suggestions during potentially over-ambitious sequences. For example, during the kidnap sequences on Earth at the beginning of Part One (see **DWM** 213), the authors note that events are summarised as 'We see a film montage of some of these startling disappearances' through the Doctor's eyes on the TARDIS scanner screen, which he then 'retunes.' Unfortunately there are no suggestions as to how the BBC would realise the sequence where 'A policeman (looking exactly like a policeman) suddenly takes off in flight.'

Ling and Adair were obviously well aware of the value inherent in saving as much of the story's monsters for as long as possible. There are few camera directions in the synopsis, but the most obvious occurs during the first 'transformation' of Queen Zafia, at the end of Part One. 'Peri must be made comatose, and her thought processes drained, as with the other victims. She too will became a zombie. We are shooting towards Jezz, from behind the throne. As he leaves the room we see the arm of the throne, and resting on it is an evil-looking claw . . .' The story's true protagonists are revealed in stages, ranging from a hurried glimpse in the beginning of Part One to full frame behind-the-sofa shots at the climax of Part Two.

Despite obviously paying such careful attention to the writer's guide, the authors were ultimately met with rejection from script editor Eric Saward. The reasons for this are unclear, but their story does make a very traditional entry in a forward-thinking era, and does suffer from the dreaded *Doctor Who* surfeit of corridors!

PART TWO

Jezz appears in the clinic ward, and Peri appeals to him for help. He dismisses the two insects and tells her of the Queen's orders, but admits that he doesn't want to carry them out. He cannot bring himself to harm her – he doesn't understand why. But Peri does; she explains to him that insects do not have emotions – he is an insect, isn't he? What he is experiencing is the emotion of the young man whose personality he has assumed. That young man would never want to harm another human being . . . She begs Jezz to let her escape.

He dares not do this, but at least will refrain from plugging her into the brain-bank. He arranges the 'life-support' machine so that it appears to be plugged in, and tells her to feign sleep if anyone appears. She makes a last desperate plea – will he please tell the Doctor where she is? He'll know what's best to do.

In the TARDIS, the Doctor questions the Professor impatiently: "But why did she go to the clinic?"

The professor explains that she wanted to check a theory she was working out – something she found in her book on insect life. The Doctor glances at the book, still open at the page she was studying – the chapter heading is "Cocoons".

"She may be in great danger," exclaims the Doctor. "I must find her."

He tells the professor to stay there, and slips out of the TARDIS – into the arms of waiting soldiers, standing guard outside. He tells them he is on his way to dine with the Queen in the palace. He cannot posibly ignore a royal invitation; that would be lese-majeste! He goes to the palace, which is surrounded by a park-like garden, followed by the guards. It is getting dark, and he has brought a large torch with him. He tells the guards to warn the Queen he may be a little late,as this is an excellentçopportunity to obtain some specimens of Hexagoran flora – his assistant, Peri, will be extremely interested in them for her botany studies. He won't be long.

He switches on the torch, and enters the garden through the heavy iron gates. "I may collect some specimens of insect life as well . . . " he adds casually. "They might possibly be attracted to this bright light."

The guards look at each other and then stand transfixed, watching the bobbing light as the Doctor moves away among the trees.

He goes behind some shrubbery, making sure he can't be seen too clearly from the gate. He fixes the torch to a branch so that it moves in the breeze. Then he hurries off to a far wall, and climbs over. Making his way to the clinic, he eventually arrives at the back where there is a sort of casualty entrance. He witnesses the arrival of a new batch of human captives, who are being carried in by insect orderlies. The Doctor slips inside unseen, and follows.

Jezz arrives at the palace garden. The two soldiers – now giant insects – are staring, hypnotised, at the lighted torch among the trees. He goes in quickly, discovers the trick and raps out orders, telling the guards to summon reinforcements. The Doctor must be found.The Doctor watches, horrified, as one of the humans is linked to the brain-bank. The insect attendant gradually takes on human form – an exact clone of the person on the stretcher.

As he stares transfixed, he is discovered by the guards and Jezz. In front of the guards Jezz cannot give give the Doctor Peri's message – and the Doctor can only assume she has also been linked to the brain-bank. He demands to be taken to the queen. Jezz interrupts him harshly: "No! You will not give orders – you will obey them."

He tells the guards to return the Doctor to the TARDIS where he is to wait until he is sent for.

Aboard the TARDIS, the Doctor confers with the Professor. The Doctor says he has a plan. In order to release Peri, he would even be prepared to sacrifice himself. The Queen has proposed marriage and he will accept her proposal. The Professor tells him he is mad; they can't collaborate with the enemy – they must fight!

"Can't you ever think of any solution that doesn't involve violence?" counters the Doctor, angrily. "You're supposed to have a brain – why not try using it? Leave this to me; I know what I'm doing."

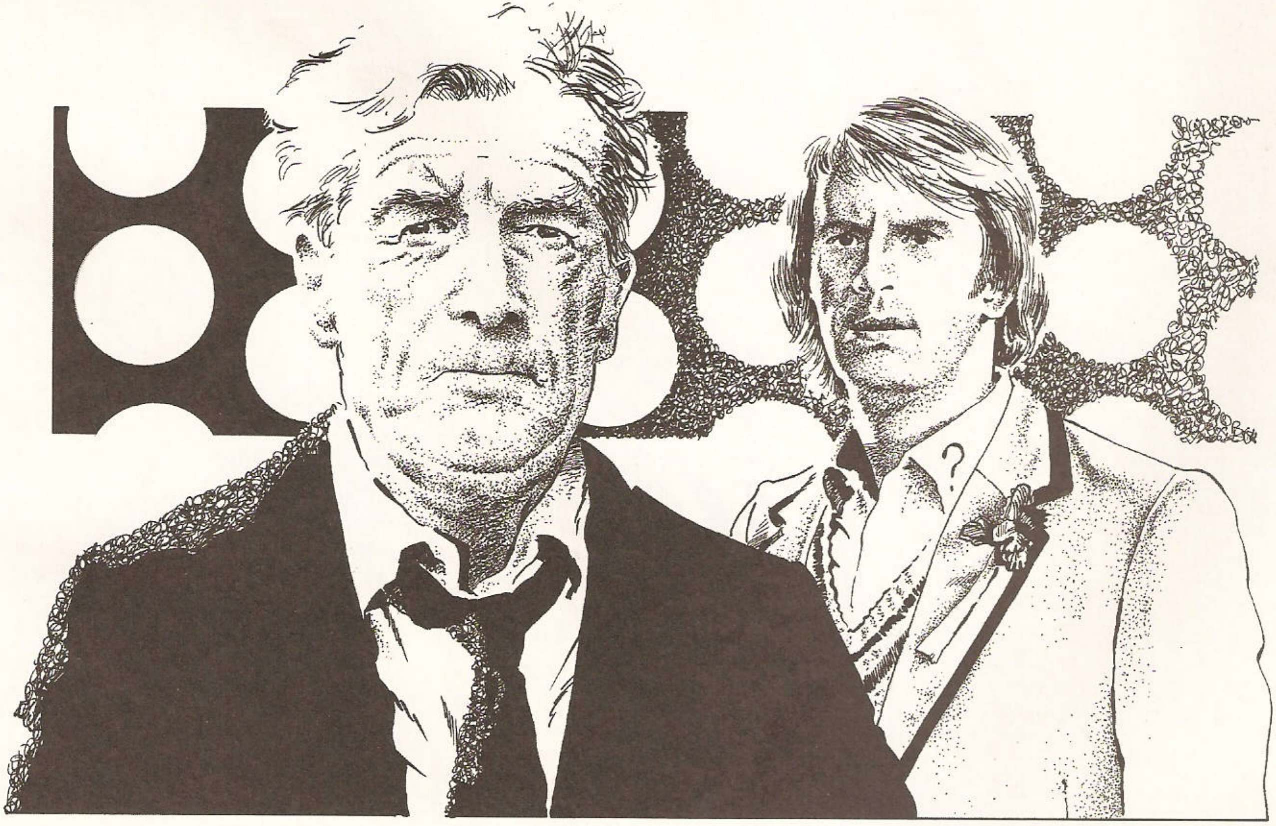
The guards arrive to escort him to the Queen. The Professor is gloomy as the Doctor departs.

In the clinic, Jezz sees Peri alone and tells her the Doctor has upset his plan by returning to the clinic – but everything will be alright now. As soon as the coast is clear, he will return Peri to her friends in the TARDIS, and then they can escape. Peri quizzes Jezz. She has deduced that Hexagorans cocoon their victims in the same way that insects on Earth do in order to store them and feed off them. In the Hexagorans' case it is to tap their energy and brain power. But what is the purpose of all this? They can't go on forever abducting Earth people in order to survive. Jezz finally admits Queen Zafia's master plan; the Hexagorans are learning to live and be like Earthlings so that soon they can infiltrate the planet and take over completely before anyone can suspect. Peri doesn't ask anymore. They've gone too far – somehow she has to let the Doctor know what she's discovered . . .

There is a confrontation in the palace throne-room. The Doctor accuses the Queen of taking Peri prisoner and brainwashing her. Zafia admits it's true but maintains that it is only to keep her subjects alive that she has been forced into these terrible measures. If the Doctor will marry her and join forces, their united strength will be enough to solve all the problems of Hexagora. "That's why I'm here," says the Doctor. "I agree – but on one condition. Peri must be released immediately. She must be present at the ceremony."

Zafia acquiesces. She tells one of the guards to fetch Peri at once.

►



Meanwhile, the Professor has decided that if the Doctor will not take positive action, it's up to him. He goes to the clinic, intent on finding Peri – just as Jezz is helping her to escape. Jezz tells him he will ruin everything – what is he doing here? At this moment the guards arrive to collect Peri and take her to the queen. The Professor hides, and Jezz quickly warns Peri to be careful; the Queen will assume she is already a clone.

They leave for the palace, and the professor energes from his hiding place. This is his chance; he starts to try to rescue the kidnap victims. He goes round unplugging the power-lines that link them to the cebntral brain-bank. One by one, the humans begin to come to. The professor tells them they must follow him – this is their only hope of escape.

Meanwhile, the marriage ceremony begins in the throne-room. There is no light source other than the luminous glow which emanates from the insect guards around the throne. Their light now flickers and fades momentarily as the power source begins to fail. The Queen says urgently: "That can be put right later. The ceremony must proceed first."

Two of the monsters hold spiked crowns, ready to be placed upon the heads of the bride and groom. Zafia dons a long, shimmering cape. Another is ready for the Doctor.

Jezz brings Peri in. The Doctor looks hard at her. Has she been brainwashed? She gives an almost imperceptible wink. Zafia wants to proceed with the ceremony, but the Doctor again delays matters. Today is Peri's birthday and they will make it a double celebration – they too have their rituals. He tells Peri to go and fetch her present from the TARDIS.

The Doctor dons his cape, and the two insects hold the crowns over the heads of the couple. Zafia takes the Doctor's hand, confident that at last she can absorb his power too. Suddenly the door opens and Peri arrives, carrying her present – a birthday cake with twenty-one candles. The Hexagorans fall back in terror.

The Doctor has guessed correctly; as an insect race they are repelled by fire. Jezz, the bravest, tries to destroy the cake, but the Doctor holds it as a shield in an attempt to escape with Peri. Jezz hurls the cake aside and the candles set fire to the drapes, hangings, and honeycombed wax walls.

There is panic, shock and horror – the remaining humanoids start to revert to insects. Zafia herself, holding out her arms to the Doctor, turns into an ancient prehistoric insect which has been kept alive for centuries – then she crumbles to dust. The Doctor leads the way out of the inferno, determined to rescue the humans from the clinic. Peri calls Jezz to follow them. Through the flames and smoke it becomes apparent that he too has started to transmute – one of his arms has turned into a scaly wing.

In the clinic, the kidnapped victims are waking up from their trance state –among them, a teenage schoolboy – helped by the Professor.

As the fire spreads, the power-lines burn out; it is a race against time, and some of the victims are still semi-conscious as the Doctor and Peri help to shepherd them on board the TARDIS.

The Doctor is the last to board. "Where is Jezz?" Peri demands frantically. "I can't go without him . . . "

Before the Doctor can explain, she starts to run back into the flames – and almost into a large insect framed in a burning archway. The Doctor grabs her; doesn't she understand? That is just the insect – the person of Jezz is safe inside the TARDIS now.

He hustles her aboard and slams the door, just as the roof of the building falls in on the arch in a shower of sparks.

The Doctor sets their course for Earth, then turns angrily on Peri and the Professor. They have managed to escape – but at what a cost. The insect colony on the planet Hexagora has been totally destroyed. If only they had obeyed him and allowed him to carry out his master plan. Once the marriage ceremony was over, he would have absorbed Zafia's brain forces within his own, and imposed a peaceful solution on to the brain-bank, allowing the insect population the chance to begin again on a deserted planet.

"I had it all worked out," he insists. "Once I married Zafia . . . "

"You're overlooking one thing," Peri interrupts. "Once you married her, you would have been destroyed. Don't you know what insect queens do with their prey? You'd have been the main course at the wedding breakfast!"

Then she breaks off, looking in amazement at a young man who is slowly recovering from his trance state on the console room floor. He is the double of Jezz. Rubbing his eyes, he stares back at her, bewildered. He's sure they can't have met, and yet he feels he knows her . . . from somewhere. Peri looks at the Doctor, and smiles.

◆

in black

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TIMELINES

Compiled by Marcus Hearn

WHOSE *DOCTOR WHO?*

In light of the current debate about an American-produced *Doctor Who*, and the need to preserve the essential 'Englishness' of the show, I thought it might be interesting to look at its origins in 1963. Who exactly were these Englishmen who brought it to our screens in the first place?

Imagine my astonishment to discover that Sydney Newman, who devised the show, was in fact Canadian, while his collaborator Donald Wilson was Scottish! Anthony Coburn, who wrote the first story as well as naming the TARDIS, hailed from Australia, as did Ron Grainer who composed the theme tune. Waris Hussein, who directed the first story, was of Indian stock and Peter Brachaki, who designed the TARDIS interior and control console, was Polish. And don't let's forget the Daleks, created by that illustrious Welsh gentleman Terry Nation.

So, considering that many of the minds behind the most enduring aspects of the series, and indeed the very series itself, were anything *but* English, perhaps it's a little premature to dismiss any American input.

Remember, the Doctor wasn't born in Tunbridge Wells, Oxford or Henley-on-Thames. He comes from Gallifrey, and as we all know, that's in Ireland.

Matthew Sanders,
Cheltenham,
(England!)

AUDIO ANGST

As a long-time *Who* fan, I feel very strongly about a news article you printed in Issue 211. The story itself was well-written and given a prime spot in your pages, but what annoyed me were the facts it was giving us. I am outraged that the marvellous work of Graham Strong, the man who spent a lot of time recording the sound from early Hartnell and Troughton stories which are probably lost forever on videotape, is being ignored by the BBC!

This is a dream come true and the Beeb are once again missing a wonderful opportunity to make some money and give an awful lot of people happiness. Imagine, *The Tenth Planet* Episode 4! All right, so there are no pictures but at least we could listen to a clear soundtrack and follow the telesnaps. *The Power of the Daleks* – what did Patrick Troughton really say after the regeneration? *The Evil of the Daleks* and *The Web of Fear . . .*

Why not run a cover cassette each month with a story on each one? The BBC are obviously not interested and copyright should be easy to obtain. I certainly wouldn't mind paying a couple of extra quid each month for a piece of history so how about it?

The tapes are wasted sat at home in Mr Strong's storage box so please try to do something about it before these are lost too . . .

Kenneth Moss,
Preston,
Lancashire

The cover cassette idea is an interesting one, as is the partnering of our Doctor Who *telesnaps with Graham's top quality tapes. Unfortunately, as much as we'd like to take up the suggestion life just isn't that simple. And anyway, isn't this supposed to be the BBC Audio Collection's job . . ?*

SUSAN WHO

Thank you *so* much for the photographs of, and interview with, Roberta Tovey (Issue 211). My very first encounter with *Doctor Who* was the film *Daleks – Invasion Earth 2150AD,* and Roberta's Susan always struck me as the kind of girl I wished I might have someday as a daughter (or granddaughter). And I've been wondering for *years* what she grew up to look like!

Henry R.Kujawa,
New Jersey,
USA

FAIR PLAY FOR VIDEOS

Throughout your many years of publication, and especially recently, the letters page of your superb magazine have been barraged by people complaining about everything that is wrong with the world of *Doctor Who*, past, present and future. One letter complained about BBC VIdeo releasing *The Chase* next to *Remembrance of the Daleks*, because they wanted the William Hartnell "classic" and not the "dire" Sylvester McCoy story.

DATA COILS

Entries 50p per word, cheques, postal orders or International Money Orders payable to Marvel Comics Ltd. Amount includes VAT: multiple entries (i.e. an entry appearing in more than one issue) will be placed at 10% discount. PLEASE WRITE YOUR ENTRY CLEARLY. Send to **DWM** Data Coils, Marvel Comics, 13/15 Arundel Street, London WC2R 3DX. For copyright reasons, we cannot accept offers to swap or sell video material. All entries must be received by deadline specified: late entries will be held over until the next issue. Cancellations should be in writing six weeks prior to publication date. Conditions: Marvel Comics Ltd. reserves the right to refuse, amend, withdraw or otherwise deal with all advertisements submitted to us at our absolute discretion and without explanation. All advertisements must comply with the British Code of Advertising Practice and not contravene any regulations or provisions of the Law for the time being.

PERSONAL

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FANZINES

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EVENTS

CULT TV WEEKEND*:* 11 - 14 November 1994, Hemsby, Norfolk. A celebration of all television with a fan following. Guests (subject to commitments) include Harlan Ellison, Sylvia Anderson, Barry Morse, Annette Andre, Sophie Aldred, Deborah Watling. Screenings, discussions, theme parties. SAE to PO Box 1701, Peterborough PE1 1EX.

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When writing, please tell clubs you saw their address in **Doctor Who Magazine** and *always* enclose a stamped, addressed envelope. Please allow 28 days for reply.

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Another complained that the BBC were showing repeats at midday on Sunday. Why do some fans seem unable to appreciate the good side of anything?

We should be happy that the BBC are still willing to repeat *Doctor Who* at all. And why is there this constant battle between those that believe that we should all return to the halcyon days of William Hartnell and Patrick Troughton and those that feel *Doctor Who* should continue in the vein of later Doctors? No era was markedly better or worse than any others; each had its own strengths and weaknesses. No-one should completely dismiss stories just because they do not like them. They should think of the work that the actors and the crew put in and appreciate stories for their good points – and there are *always* good points.

All right, so the BBC screwed up with *The Dark Dimension*, but let's not look to the mistakes, but the triumphs. We must celebrate the fact that we got a documentary in a prime time slot, that videos are still being released, that Virgin Books is intent on keeping the programme's spirit alive, and that there is still such a great enthusiasm for the show, not just from fans but also from people who were involved in its production. If the so-called 'fans' of the series keep complaining about what they haven't got then the BBC are going to get fed up with the whining and turn their backs on the programme forever. And let us not condemn the Steven Spielberg project before we have seen the outcome. Sydney Newman was not at all happy with the series during the introduction of the Daleks. If he had had his way there may not have been anything for Steven Spielberg to negotiate over. So come on everyone, let's start appreciating what we've got and not keep moaning about what we haven't.

Andrew East,
Sutton,
Surrey

In **DWM** 212 you printed one of the most offensive, unjustly critical and irritatingly politically correct letters (from Sarah Keller) since Paul Cornell's in Issue 201.

I shall not be cancelling my subscription after all.

Kevin Donnelly,
Bourton-on-the-Water,
Glos

How about producing a **Doctor Who Magazine** index which would list all interviews and archive stories with their issue numbers? This would be a welcome and valuable addition for all collectors.

Jeremy Spencer,
Macclesfield,
Cheshire

Well Jeremy, and any other keen archivists out there, look no further than an excellent new fanzine called The Black Scrolls of Rassilon. *This features an extensive and comprehensive index which has already proved invaluable in our office! Details of this appear on page 51's Fanzine Trap.*

SIR JON?

Not only am I a big fan of *Doctor Who*, but I am also a great admirer of the work of Jon Pertwee. I am very surprised that having been in showbusiness for over fifty years his talents and longevity haven't been recognised by way of a civil honour. Hopefully this can be put right with the help of **Doctor Who Magazine** and its readers.

Recently I've written to both the Queen and the Prime Minister on the subject of Jon Pertwee. Both letters received a reply. The letter from 10 Downing Street said that my nominee was receiving full and careful consideration, which can only be a good sign.

Hopefully there are a few more Jon Pertwee fans out there who would wish his talents and lifetime of bringing happiness to others be rewarded. If so then here's the address to write to stating your case: Graham Stockbridge, Nominations Unit, 10 Downing Street, London SW1A 2AA.

Jon Pertwee OBE. Sir Jon Pertwee. Let's try to make it happen.

Darren Andrew,
Bridgwater,
Somerset

The Tenth Planet was not the beginning. The first chapter is only now about to unfold . . .

THE CYBERMEN – THE DEAD HEART

A story in six parts coming to Doctor Who Magazine in Issue 215.

Do you *really* know their ways?

215 *Final Free Postcards*
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starring **The Fifth Doctor** with **Tegan** and **Turlough**

The Lunar Strangers by Gareth Roberts

Part 1

A moonbase run by just two people is a lonely place. But by the time the TARDIS arrives, some very unusual visitors have made their presence felt . . .

Interview........................LOUISE JAMESON
Interview 2...........................PETER DAVISON
The Cybermen.............THE DEAD HEART 1
Telesnap Archive.THE WHEEL IN SPACE 3
Archive....................THE CURSE OF PELADON
Prelude......................STRANGE ENGLAND

Designers PERI GODBOLD & PAUL VYSE
Assistant Editor MARCUS HEARN
Editor GARY RUSSELL

Peter Davison – Dr. Moo

Photo © BBC

"Every morning I stick my hand up a cow's bottom," declared Peter Davison recently on Channel 4's *The Big Breakfast*, "it's bigger than time and space itself." Now Nick Briggs takes the opportunity to discover some more serious behind-the-scenes facts about the Fifth Doctor.

Starring in BBV's recent production *The AirZone Solution* brought Peter into contact with two 'Doctors' he hadn't encountered previously. It's a showbiz cliché that 'the atmosphere on set was great etc.', but in this case it was verifiably the truth.

"It was fun," confirms Peter. "There's not the sort of egos flying around between Doctors that people believe . . . at least not most Doctors. I've always been open to working with other Doctors. But of course in *AirZone* we were playing other parts."

Asked how he found working with Colin Baker and Sylvester McCoy, Peter descends into mischievous giggles. Recovering, he says, "Sylvester's kind of unique, really. He has a very idiosyncratic style of acting and I'm full of admiration for it. He is to me a personality actor."

As for Colin . . . "I think he goes for it. He heads straight for it and you have to kind of dodge! He's bold!"

Then, thinking of Colin's part in *The AirZone Solution*, Peter adds with a wry smile, "Very good weatherman, I thought. He may get a job as a weatherman. I'm hopeful."

However, Peter is genuinely nonplussed at the notion that – apart from Jon Pertwee's cameo appearance – he was the most senior Doctor on the set of *AirZone*. "I have great trouble with identifying myself as someone who's experienced at what I'm doing. I don't think I'll ever get beyond the stage of thinking everyone else around me has done more than me. So I think I'm permanently eighteen and will never grow up."

But Peter Davison is definitely an experienced performer . . . which brings us back to a significant part of that experience – *Doctor Who*. Last issue, we left Peter tackling his third story (in production order), *Castrovalva*.

SUSSEX SICKNESS

"I remember we filmed *Castrovalva* in the grounds of this big, big house in Sussex. The owner was very keen and kept coming out to see us doing the filming. He owned all the land as far as you could see – which, in Sussex . . . you're into pretty mega property there – and he spent most of the time telling us how poor he was, which was slightly ironic, really. He was always saying, 'It's so tight these days. We really have no money at all' and there was this vast, vast estate.

"I also remember Matthew Waterhouse being sick on one occasion," he laughs, "which was brilliant. He just threw up behind a tree in the middle of a shot, and the remarkable thing was that Janet, Sarah and I just carried on acting. He'd had too much to drink the night before."

KINDA CAST

"*Kinda* was next!" proclaims Peter, before I have a chance to look at my notes. "I liked the script for *Kinda* very much. I thought it was very well written, very well thought out. I thought it was a different kind of story entirely. The writer, Christopher Bailey, sort of created this whole world very well."

He laughs again. It seems that Matthew Waterhouse might have been a source of more unintentional comedy. "We had Richard Todd in the cast, and I remember Matthew telling this great British movie star how to act. He started giving him this lecture about acting on television. I thought, 'Oh boy, you're on thin ice here'.

"I don't know that Richard Todd could really believe it! Matthew was saying, 'Of course, you know, Richard, the thing about acting on television . . . You have to do it in a certain kind of . . .' I thought, 'What is this person doing?' I've no idea whether Matthew knew Richard Todd was a big star or not. Probably not."

Adric aside . . . "It was very good for Janet Fielding, because it gave her something more to do than just raise her eyebrows and get pissed off with the Doctor. She showed off her low voice. She liked that.

"It was a very good story. I think that's why Christopher Bailey was asked back to do a sequel. It was one of those stories that didn't rely on great special effects."

As he thinks about the cast, Peter suddenly remembers, "We had a guy in it who then went on to be a *That's Life* presenter. Adrian Mills!"

From the ridiculous to the sublime . . . "Mary Morris was wonderful. Extraordinary woman. She lived halfway up a mountain in Austria or Switzerland and used to drive around in this wreck of a land rover. She was building this house halfway up the mountain. She'd driven all that way across Europe just to do this part, and then she drove all the way back."

FAVOURITE SHOCK

Peter is keen to move on to *Earthshock* . . . "Yeah, I liked *Earthshock*," he enthuses. "For a long while it was my favourite story. I think one thing that always used to come over well in *Doctor Who* was caves. Dark, dimly lit caves!

"I thought Beryl Reid was pretty extraordinary casting for the commander of a space transporter. She's a wonderful woman, Beryl, but she had no idea about anything she was saying. She had no problem remembering the words, but she didn't know what they meant. I mean, she had no grasp of the story at all!" He laughs at the thought of it.

"We'd have to try to explain the plot to her, and what the things she was saying actually meant. But she got away with it because her performance looked fine."

"I seemed to spend a lot of time dressed up like an idiot" is how Peter Davison remembers 1982's *Black Orchid*. Photo © BBC

Strangely enough, the subject of Adric rears its head again. Over the years, Peter has often hinted of Matthew Waterhouse's lack of enthusiasm for his character being killed off. By now, Peter has refined his comments on the subject to one, neat 'sound-bite', laced with heavy irony and the kind of over-sincerity that may just be suppressing the temptation to burst out laughing.

"Of course, it was the story in which we lost Matthew," says Peter, as if talking respectfully of the dead, "much to his chagrin. I thought it was a great way to go. I really did! If you're going to leave the series, then go out with a bang. What better way? You end up being the hero."

CYBERMEN!

One of the main reasons Peter rates *Earthshock* so highly is his penchant for the Doctor's traditionally second most popular monsters . . . "The Cybermen were always my favourite adversaries, dating way back to when I watched them with William Hartnell and Patrick Troughton. I remember they'd changed entirely from those days. They used to have a sort of sock over their heads, and a headlamp on their foreheads. And they talked in a very strange voice, not at all the way they talk now. In the early *Doctor Whos* it was never the actor in the suit speaking. They would just open their mouths and someone else would do the voice while they just stood there with a socked face. Someone else would say, 'We are the Cybermen. We have come here to destroy you' . . ." and that was a Cyber-voice Peter Hawkins might be proud of!

As for the Cyber come-back itself . . . "I just thought it all worked. I just really liked the story," says Peter, although there's one point he wants to make for future reference. "I thought the robots were good. A small point, really, but I'm just thinking ahead to Kamelion," he grimaces, "which was a total disaster, because they chose to try to use a real robot rather than someone dressed up as a robot."

Peter also reveals that *Earthshock* is one of the few of his *Doctor Who* stories that he's watched again – but not necessarily because it was at one point his favourite.

"There's a wonderful thing about *Earthshock*," he says, "which I couldn't believe when it went out. You see, in our house we always had very good reception on our television. So when I was watching *Earthshock* I saw, as the Cybermen were advancing, a floor manager turning the pages of the script. He or she was in shadow, but very definitely there. So I phoned up John and said, 'Did you see it?! How on Earth did that get through?'. He didn't have a clue what I was talking about. So I explained to him what I'd seen and he went back and watched it again. He was as amazed as I was that it hadn't been spotted, but apparently it's all to do with how high you have your ►

Peter Davison feels that *Kinda* was amongst the very best stories he worked upon. He was particularly happy with Christopher Bailey's script. Photo © BBC

***Earthshock*, another of Davison's favourites, featured Beryl Reid, who had some problems understanding what it was all about! Photo © BBC**

◄ brightness set on your tv."

Understandably, reviving something from the programme's past creates potential continuity difficulties. However, *Earthshock*'s controversial transgression was not entirely Cyber-related.

"Oh yeah, we had the big problem about firing the gun in the TARDIS," Peter confirms. "We got a lot of flack about that, because the TARDIS is meant to be in a state of temporal grace, as described in episode something-or-other. I think the question came up before it was broadcast, if I remember rightly. Maybe it was that we knew it was a dodgy thing to do, but then, when the episode went out, understandably people wrote in to point it out.

"John Nathan-Turner came up with a remarkable reason," he laughs, "'That bit had broken down' . . . the state of grace activator had broken down that day, that's why I was able to shoot a Cyberman in the TARDIS."

IDIOT ORCHID

Somehow, in all the Cyber-excitement, we missed out the historical two-parter, *Black Orchid*, which many fans have felt suited Peter's gentler portrayal of the Doctor. Surprisingly, he has little affection for the story.

"I never particularly liked *Black Orchid*, to tell you the truth," he says, "mainly because I seemed to spend a lot of the time dressed up like an idiot . . . a clown, which I never liked. I don't know what it was that I didn't like about that story . . . Maybe it just smacked too much of Noel Coward or something."

A positive thought hits him. "I got to play cricket, which was quite good.

"We went back to the same house at which we'd filmed *Castrovalva*. It was just the grounds for *Castrovalva*, but we actually used the exterior of the house in *Black Orchid*."

But he concludes, resolutely, "I don't like two-parters, really. I just think they're too short. The story's all wrapped up a bit too quickly."

Unfortunately for Peter, the end of his first season has not been regarded as a notable high-point in *Who* history. Peter concurs with this generally held opinion.

"Well, with *Time-Flight* I think we had just run out of money. I didn't have any great objection to the story in principal, but if you're trying to build a perspective set in Studio 8 of Television Centre, it's going to look like a perspective set in Studio 8 of Television Centre. Then you put a model of Concorde on the horizon . . ." Peter raises his hands in mock despair. "It's totally hopeless to cut from film of Heathrow to a video set and try and pretend that it's the same thing. It's just a joke."

He laughs, shaking his head in disbelief. "We had these lumps of polystyrene as the sort of monsters . . . But we had a great time making it. It was just hysterics from beginning to end, because it was so cheap. I mean, we were so out of money by then.

"I think the story was okay, it's just that we couldn't do it. We just couldn't do it. I mean, you're asking for trouble having to film on Concorde anyway. If you filmed it, shot it on film, you could have got away with it."

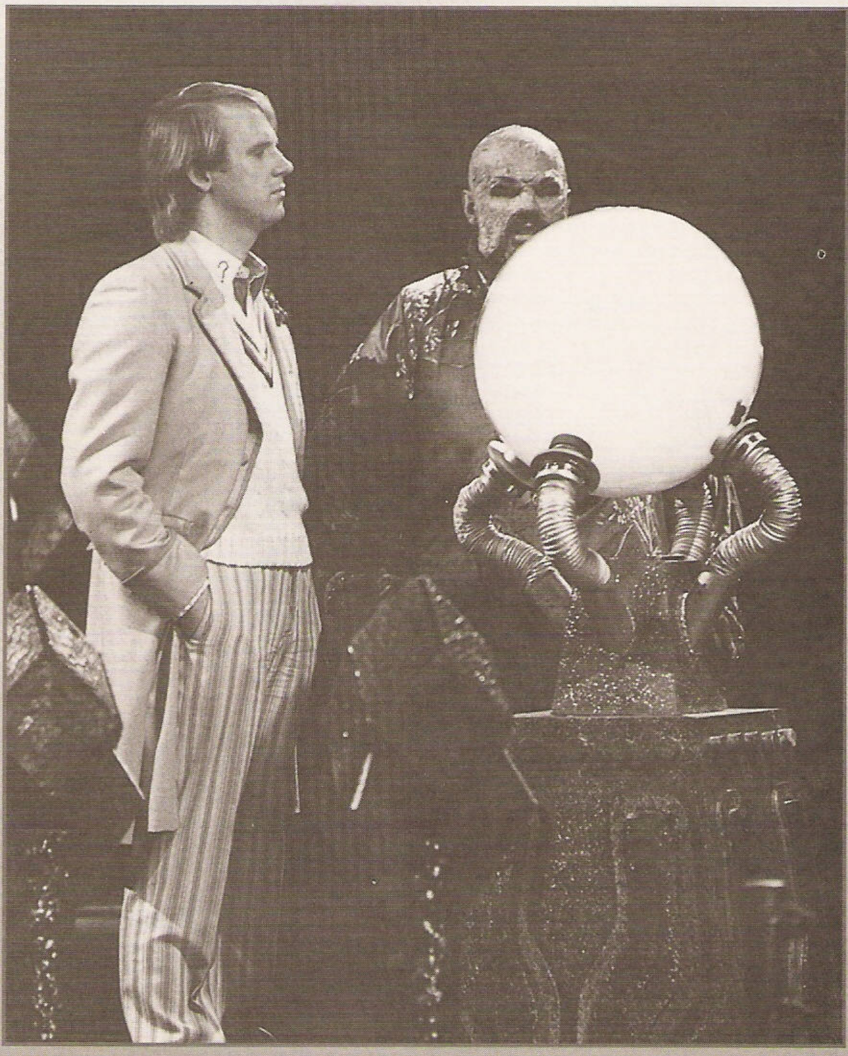
All of which highlights Peter's concern for and interest in the technical side.

"Oh yes, I always did like the technical side of *Doctor Who*. They couldn't get too ambitious, because the money simply wasn't there. So the effects, although they did a great job within the budget, they were always slightly . . . you know . . ." he pauses, searching to find a tactful word, but can't, ". . . laughable," he laughs, "depending on what the effect was."

"I've never minded all those special effects where you had to act with absolutely nothing – where they'd lay you onto the screen afterwards, or they'd stick two bits of screen together. I always quite liked that.

"I enjoy the technical side of filming in general, as well as the artistic side. I liked the fact that it's a precision thing that you're doing and that you have to work with very strict parame-

***Time-Flight* was not the best of Davison's stories – the actor feels that a bit more money should have been spent upon it.**



ters. So I had to get to know where everything was. This is not always a good thing, but I've always known where the camera is, when the camera is on me, what the shot is. Other actors who have no idea where the camera is, maybe they're better off, because they're just doing it.

"However, in *Doctor Who*, it was very important sometimes, because you couldn't move your head more than, say, three inches otherwise you wouldn't look right for your eye-line if you were cheating [pretending] something that wasn't really there."

Does this mean that Peter would like to become more involved on the other side of the camera? Directing, perhaps?

"I think there's a very big difference between liking that side of it, from an actor's point of view, and actually being a director of something. Sometimes I will have an idea that the director hasn't thought of, but I'm very aware that this doesn't necessarily mean that if I was put in charge of an entire show I would have better ideas that the director would have.

"As an actor, you spend an awful lot of time just hanging around, waiting for something to happen, so obviously you have the ability to stand back slightly and say, 'Well, wouldn't it be better if he . . . ?' or something like that. I never keep my mouth shut. I always suggest things. But I'm aware that that doesn't necessarily translate into me being a great director. I've never really felt a desperate need to do it."

Arc of Infinity **involved trips to Amsterdam's red light district as well as Gallifrey. Photo © BBC**

FATE'S ARC

Back to the *Doctor Who* chronology . . . For the opening of his second season, Peter found himself on the programme's second trip abroad.

"In *Arc of Infinity* we went to Amsterdam," he recalls. "I think it was because John Nathan-Turner wanted some foreign filming. So they came up with this totally ludicrous coincidence that both me and Janet Fielding should happen to be in Amsterdam at the same time. Now, as I pointed out at the time, this is the kind of coincidence you can get away with just fine if it's set in England. You don't have a problem with the coincidence of the Doctor being in London and Tegan's in London and we happen to meet again. But when you've never ever been outside England, and you just happen to be in Amsterdam, and Tegan just happens to be there too . . . It somehow brings the implausibility of it home.

"I just had a problem with the logic of that. There was no real reason for it to be set in Amsterdam. It was very nice to be there, but . . .

"I think we were there for about a week . . ." which naturally allowed for some time off in the evening. Peter laughs, "I had to rescue Janet from the red light district. A whole group of us were walking around in the red light district, and I turned around at one point, and Janet was being chatted up by these men. She thought they were just being friendly. I had to explain to her that they thought she was . . . you know . . . available!

"The other awful thing I had to do was that scene where I had to run across Dam Square in the middle of Amsterdam. It was a shot high-up from a building, so there was no visible sign of a camera in the vicinity. I had to stumble across Dam Square with Rice Krispies and green slime all down my face. We had to do this two or three times across a crowded square, and none of the public knew what the hell I was doing. They thought I was some man with Rice Krispies and green slime on my face. I got some very strange looks. But in the end they didn't use the shot. They never used the shot!

"I also had to act with myself a lot," he adds, remembering the confrontation scenes with the transformed Omega. "I had to mouth the other actor's lines, because he looked like me, but it was his voice speaking. So it looked like me speaking with his voice. It worked quite well. It actually worked better than post-synching, once I'd got the rhythm of the speech."

And now he was in the rhythm of his second season as the Doctor . . .

Next issue: What happened when* Terminus *went 'live'? Giggling bodies in* The King's Demons! *And battling to put in more jokes . . . Peter Davison: The Conclusion.

THE DAVISON FILE: Part 2

What is your favourite television programme?
An American show called The David Letterman Show. *I even try to get people to record it for me in the States and send me the tapes. I think it's just brilliant. It's the blueprint for all those attempts at doing the same show . . . Jonathan Ross did it, now Danny Baker . . . all those trendy chat shows.*

What is your favourite *Doctor Who* story?
The Caves of Androzani.

What is your favourite film?
The Blues Brothers.

What is your favourite music and your favourite songwriter?
'The Enigma Variations' by Edward Elgar. Elvis Costello.

Embarrassing stories: Part 2 [more next issue]
I'd just done Doctor Who *and* All Creatures . . . *and I was pretty well-known everywhere. I was filming in Birmingham. I'd parked my car and was going shopping. Because I was aware that people might recognise me, I kept my head down, because I didn't have time to sign autographs. After going shopping, I came back to my car, and as I approached it, this gentleman came up and started saying, "Excuse me, sir. Excuse me, sir". Without looking, I just said, "No, I'm sorry. I'm in a hurry. I have to get back to the studio!" But he kept trying to say, "Excuse me, can I just – ?" And all the time I'm desperately trying to find my car keys to get away. I'm saying, "I have to get back to the studio", but I can't find my car keys and this man just won't give in! Eventually, he manages to say, "Excuse me, sir. When you left an hour ago, you left your keys in your car and I've been waiting here ever since for you to come back." Of course, he had no idea who I was . . . I just felt like dying.*

What about the future of *Doctor Who*?
I think it should definitely be made again. I would like to see it done on film, not particularly more expensively. I think it should not try to imitate the effects of Star Wars *or other science-fiction series. It seems to me that there's an obvious market for it – and I think it will come back. However long it takes, someone will say, "Yeah, this'll be a brilliant idea to bring it back now." How they will bring it back, who will be playing the Doctor by that time? I don't know. It could be done now.*

THE ANNUALS OF HISTORY

In the fourth part of their examination of the old *Doctor Who Annuals*, Chris Howarth and Steve Lyons talk to artist Glenn Rix about his work with a vet and a tin dog.

Nowadays Glenn Rix, the main artist on the Davison annuals, is probably best-known for his comic-strip work. Yet during his four-year stint on World's *Doctor Who Annuals* he contributed only one strip. Significantly however, it was the last of its kind and the only one to feature the Fifth Doctor.

Glenn says that it was always something of a childhood ambition to become an artist at World Distributors: "I used to get these World annuals like *Cheyenne* and *Dangerman* and I always fancied working there." After spending three years doing art at Stockport College and two at Salford he discovered that his dream wasn't actually such a tough one to fulfil. "I just asked the tutor," said Glenn, "because he knew some of the people that worked at World, and so I just took some stuff in, saw Ron Smethurst (see **DWM** 210) and he took me on. I was really pleased."

It was in 1973 that Glenn joined World's art studio and his first assignment was the *Follyfoot Annual* helping out Walter Howarth, the man who had drawn most of those old *Cheyenne* and *Dangerman* books (see **DWM** 211). "When I started on *Follyfoot*," says Glenn, "Walter was doing them and I had to do the comic strips in the same style as him – he was a good artist and very fast. After *Follyfoot* Ron always used to give me things with horses."

It was shortly after joining World that Glenn first met his good friend Paul Crompton. Twenty years later the two of them still collaborate on comic strips, the most recent examples having appeared in Fleetway's defunct *Red Dwarf Smegazine*. "Paul used to not only do the artwork, he used to be making the tea and fetching water for everybody, because he was the junior at the time. He used to be producing this great artwork and doing all this other stuff and I thought: how the hell does he do it all? You've got to be able to concentrate on your work but, he could just go and switch off and go and get the tea."

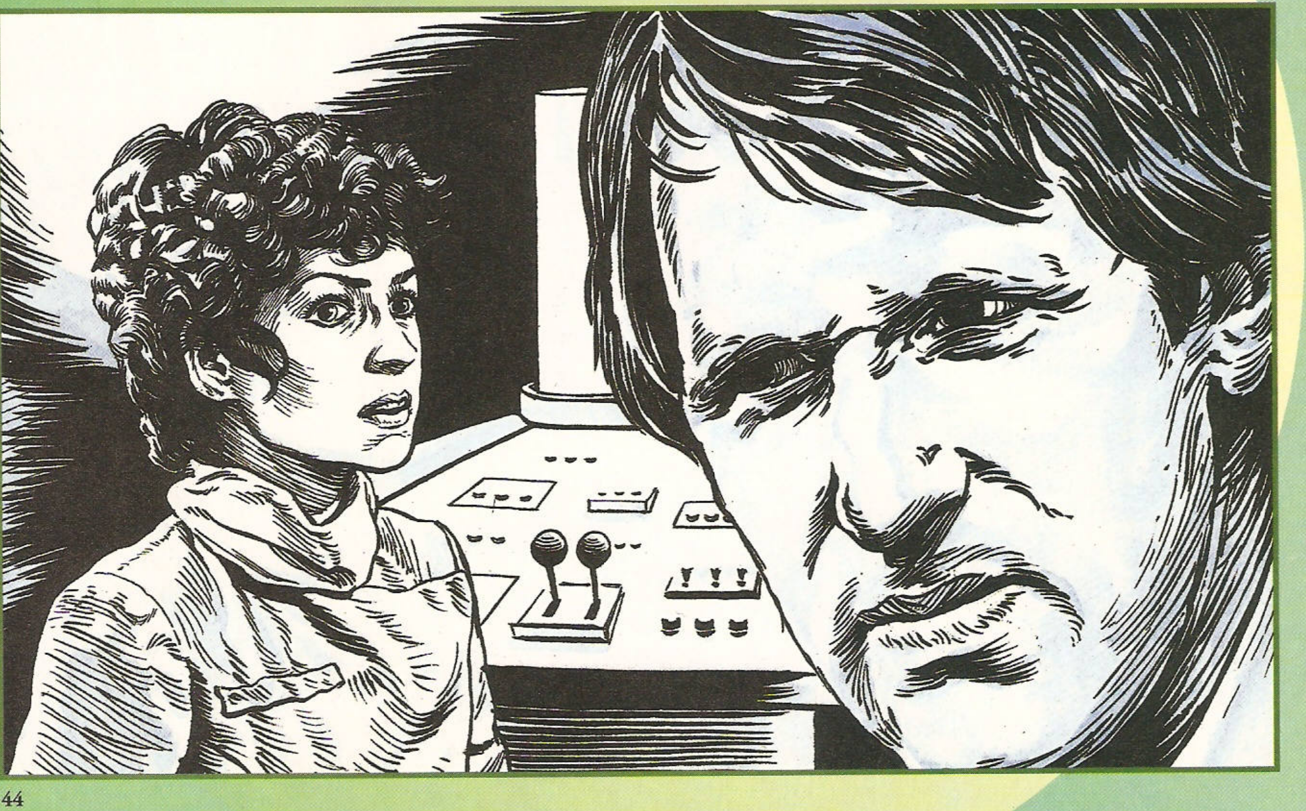
Glenn remembers that it was great fun working at World sharing a studio with fellow artists Paul Crompton and Paul Green. "There was a lot of larking about, lots of horse-play in between working. Paul used to do all sorts of dangerous stuff. There was one time he used to have a scalpel hung from the light socket on a long string and swing it at you while you were working. I used to sit with my back to him and keep dodging, trying to do the bloody work, and Ron Smethurst used to come in and say 'isn't this finished yet?'" Glenn wasn't prepared to take this lying down. "Me and Paul Green got back at him; we stuck loads of drawing pins under his desk and all round the arms of his chair. So he sat down on them, then his knees went up and collided with these drawing pins under his desk – that was revenge!"

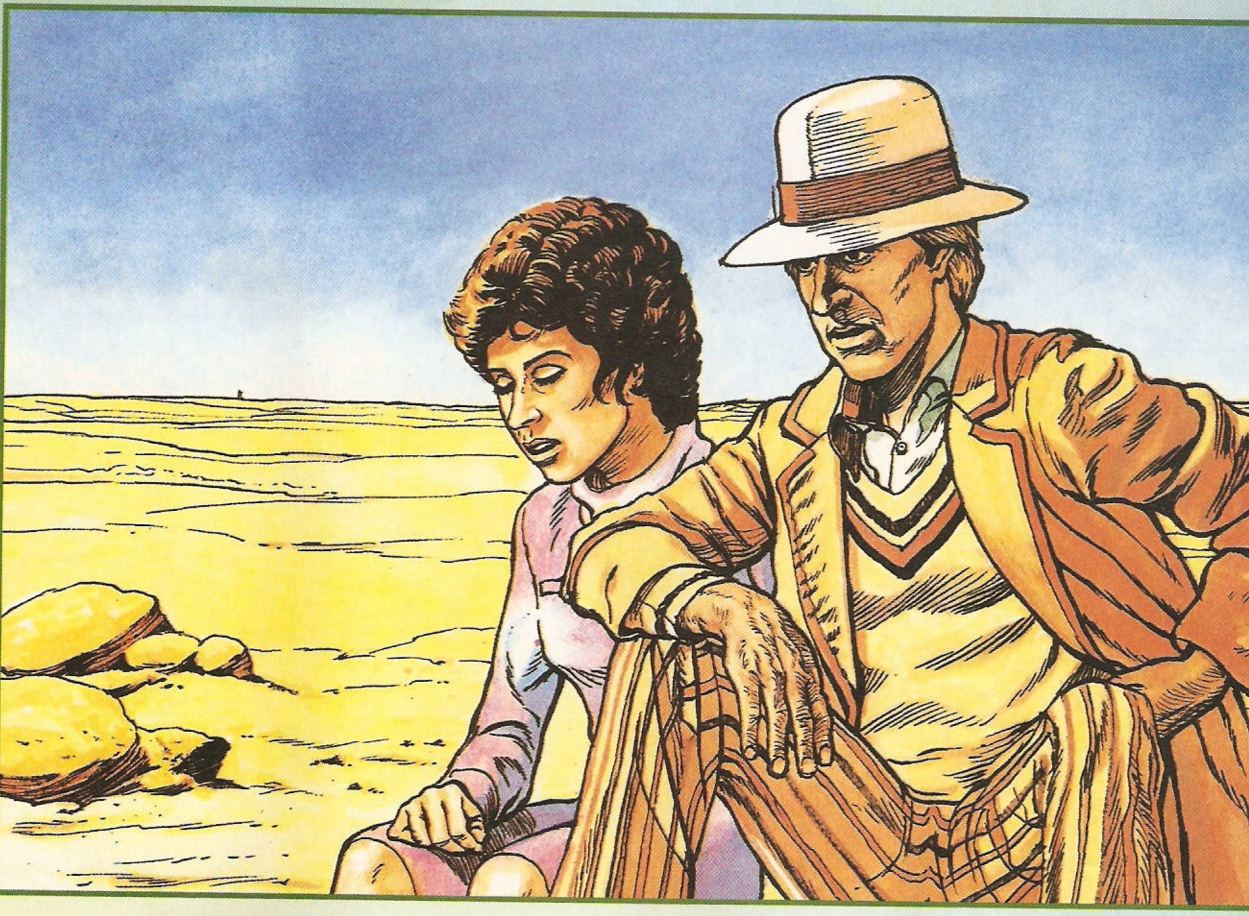
Although it would be a while before he worked on a *Doctor Who Annual* Glenn vividly recalls learning of the change over-from Pertwee to Tom Baker. "I remember Ron Smethurst bringing in this picture – it was Tom Baker stood by this old car. He was either in it or standing by it, and Ron said: 'Right this is the new Doctor, the first picture we've got of him, and this is who you'll be drawing from now on.'" In time Tom Baker would become Glenn's favourite in the role, but his first impressions weren't good. "You'd become so used to Jon Pertwee as the Doctor, and I thought he was pretty good. I remember I said 'Oh I don't think he'll fit the bill, he doesn't look like *Doctor Who* to me.'"

According to Glenn, the one person in the studio who thought Baker would be good even from that brief introduction was Paul Crompton. Appropriately, Crompton was assigned to do the first Tom Baker annual, published for 1976. The following year Glenn was given his first taste of working on *Who* when asked to assist Crompton by completing some of the artwork on the text stories. "As far as I can remember" says Glenn, "I was helping out Paul because it was panic stations; the deadline had been cut down dramatically. After that I did the odd bit to help Paul out, I did some stuff on a *Dalek Annual*, but in the beginning it was just bits and bats."

Glenn laughingly reveals that Crompton became so involved with his work on *Doctor Who* at the time that he took on the appearance of Tom Baker. "He had a big long scarf with colours going across it, and all the hair – the hair was just like Tom's – and a long coat. I think he had a blue coat, which wasn't quite the same!"

Early in 1980 World moved across Manchester from their old premises on Lever Street to a new building on Great Ducie Street. In September





the art studio was shut down and most of the artists were made redundant with only Mel Powell being retained. "He was a good all-rounder," admits Glenn.

Although there was still plenty of work coming his way from World, Glenn had mixed feelings about the change. "It was more enjoyable in the studio," he says. "There was a lot of camaraderie and you bounced ideas off each other. You'd probably get more work done at home though," he adds. "There was a lot of messing about in the studio."

It was while working as a freelancer that Glenn was given *Doctor Who* full-time. "Paul eventually felt he'd gone stale on it and had used up his ideas," Glenn explains. For whatever reason, Glenn didn't get to draw the comic strips in the 1981 and 1982 annuals – Mel Powell did them. "Ron would choose a person to work on an annual to do the main body of work but he would always be prepared to get somebody doing the endpaper maybe or perhaps doing features. But," says Glenn, "I think he would definitely have a favourite person to work on a particular annual."

Despite missing out on the Tom Baker comic strips, Glenn has the distinction of being the first person ever to draw the Fifth Doctor. In fact Davison's Doctor appeared in an annual even before his television debut, albeit with illustrations based on reference stills from *All Creatures Great and Small*. Glenn admits however "I would have preferred to continue with Tom Baker, I thought he was better to draw, he had more character. Davison was a bit hard to draw because . . . I don't know, he seemed a bit young to be the Doctor didn't he? After they've played it for a bit they sort of grow into the role and you get used to them and in the end I thought he was pretty good. I tried to watch *Doctor Who* as much as possible, because when you work on it you get added incentive to watch. But I watched it for donkey's years before I started working at World."

The arrival of new companion, Adric, also presented a problem or two for Glenn. "There was no reference of him whatsoever," he recalls. "I had to record one of the episodes to get pictures of him, but when I'd drawn him people were saying it wasn't really like him anyway."

Working on the first proper Davison annual gave Glenn the opportunity to draw his first *Doctor Who* comic strip, *On the Planet Isopterus*, but he wasn't especially happy with the end result. "I always liked doing comic strips," he says, "but you always feel you could have done it better if you'd had more time. You were always pushed – I did half of that working through the night."

The following year Glenn worked on the *Doctor Who Annual* once again but he was given much less to do and one of the pieces of artwork he supplied was replaced by a photograph. "I did the endpaper and I actually did Peter Davison's face for that," he remembers. "I thought it was quite good to be honest. I did the face on a red background which I think fitted in more than the photograph. I've no idea why they didn't use it, perhaps they didn't like it but I was quite pleased with it. I remember seeing the annual and thinking 'Blimey, they've got rid of me face!'"

With the change of Doctor from Davison to Colin Baker, World also elected for a change and assigned Mel Powell to the 1985 annual. "I used to get the bulk of my work from Ron," Glenn explained, "and I think it was because he had lots of other work to give me at the time. I did *The Equaliser* and colouring book covers, things like that, so the very last annuals went to someone else."

Glenn was involved with one other *Doctor Who*-related project for World, the one-off *K9 Annual*. Unfortunately, however, he doesn't remember too much about it. "I don't think I ever saw that one properly," he says. "The actual cover was a photograph with some background paintings round it and I did those backgrounds."

More recently Glenn has worked several comics for very young children as well as on the aforementioned *Red Dwarf*. Indeed, of the many artists who initially submitted samples of Lister and company, it was Glenn who *Red Dwarf* creators Rob Grant and Doug Naylor selected as their own personal favourite. Unfortunately, commitments to *Rainbow Comic* prevented Glenn from contributing strips for some time. "The point is," says Glenn, "it's not bad money on *Rainbow* and you can whip through it quickly because it's not complex at all. You can make a lot of money on it."

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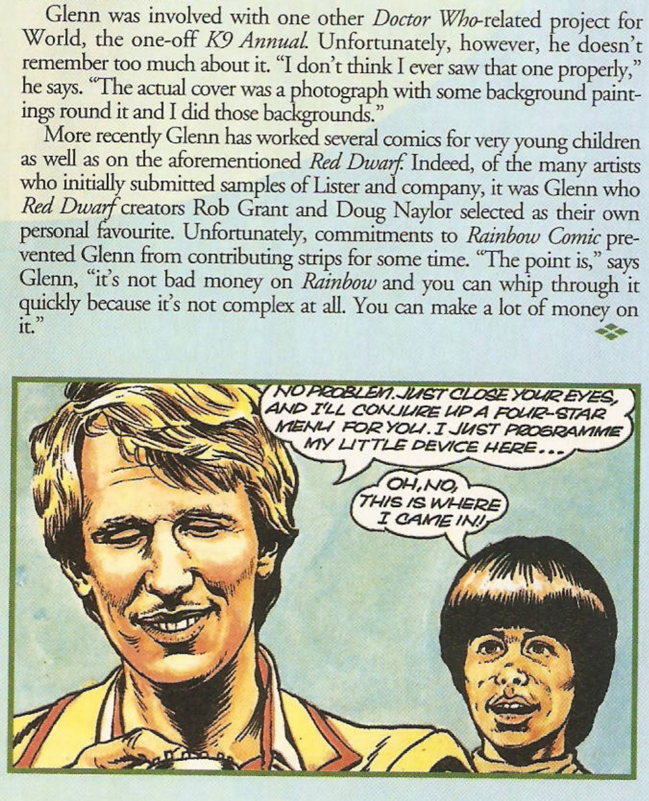

NO PROBLEM. JUST CLOSE YOUR EYES, AND I'LL CONJURE UP A FOUR-STAR MENU FOR YOU. I JUST PROGRAMME MY LITTLE DEVICE HERE...
OH, NO, THIS IS WHERE I CAME IN!

Prelude

Blood Harvest

Chicago 5th December 1933

A clear cold winter's night with fine snow drifting upon the air. A little group of men stood outside a modest three-storey house in a quiet residential street just off Dearborne Avenue. Lights glowed behind curtained windows and a soft throb of jazz came from inside.

The men were staring at the open door – or rather at the space just above. Suddenly there was a crackle of electricity and a discreet sign lit up. In neat red neon letters it read: 'Doc's Place'. A ragged cheer went up from the little crowd.

Three men stood at the front of the group. One was enormous, another just very big. The third man, older than the others was slim and silver-haired.

The biggest of the three men, who looked like a gorilla in evening dress, said "Legit at last – and it only took a few years! Doc was right, hey Luigi?"

"Doc was right about most things, Happy," said the silver-haired man.

"He sure was," said the third man quietly. Unlike the first two, immaculate in their tuxedos, he wore a rumpled blue suit and an ancient trench-coat. A battered fedora was jammed on the back of his head.

The silver-haired man stared at the sign for a moment and then raised his voice. "Very well, gentlemen, your first drink is on the house."

"That's tonight only," roared the gorilla-like man. "Tomorrow you mugs gotta pay up as usual." There was another cheer, and most of the crowd rushed into the house. The three men lingered for a moment, looking at the sign.

The big man said "It's a nice sign, Luigi, real class. Doc would've liked it."

The silver-haired man looked pleased. "Thank you, Mr Dekker. I'd better get inside, help my barmen hand out those free drinks."

He hurried into the house, and the other two followed. In the luxurious hallway, the massive Happy went to close the door. Dekker said, "Leave it open, Happy. Come one, come all!"

"Hey, that's right!" Happy Harrigan shook his head wonderingly. He pointed to the little shutter, set head-high in the door. "No more looking at the suckers through the shutter, nobody giving the password 'I'm sick, I wanna see the Doc.' It don't seem natural."

Dekker said "You'll get used to it Happy. Watch the door all the same. No drunks, no troublemakers."

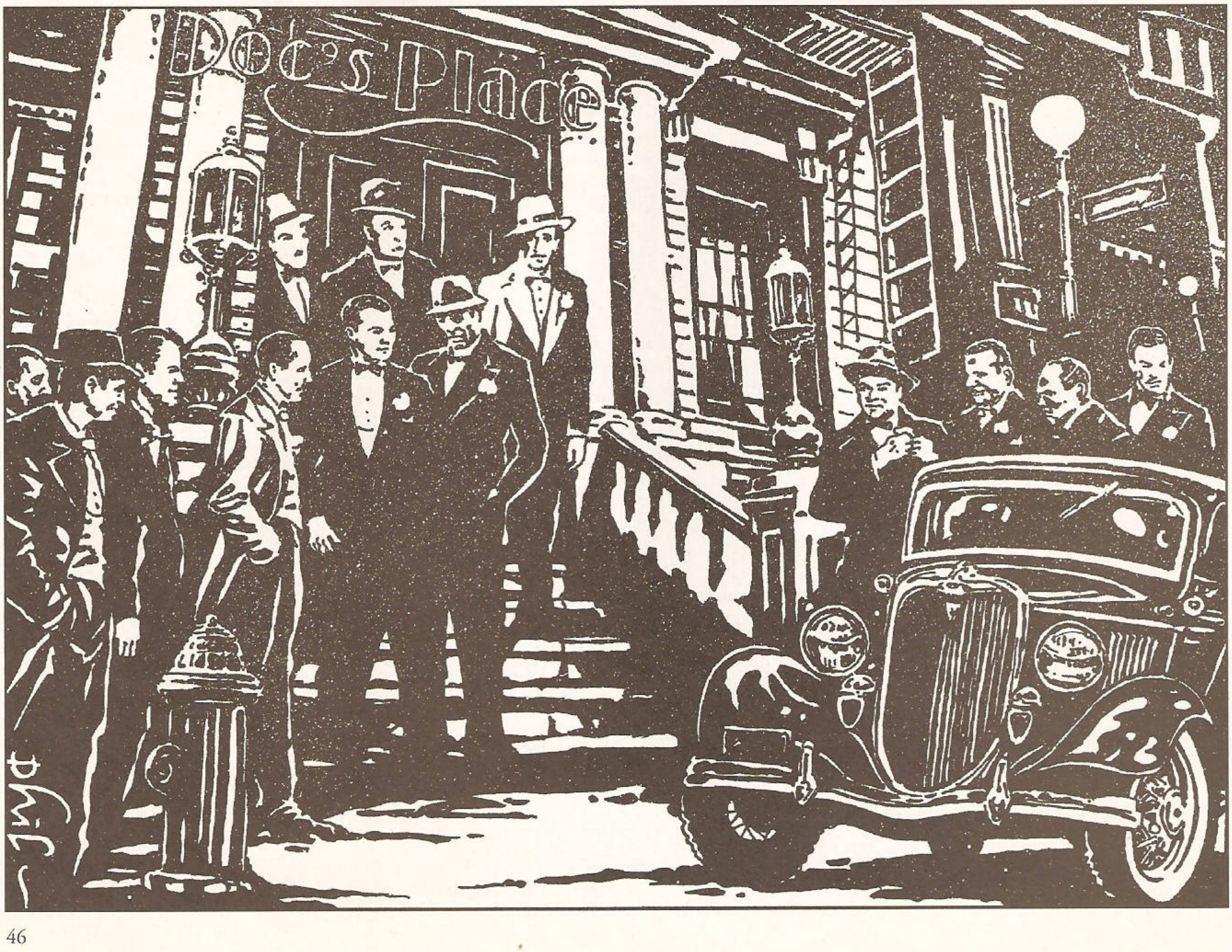
"Sure thing, Mr Dekker."

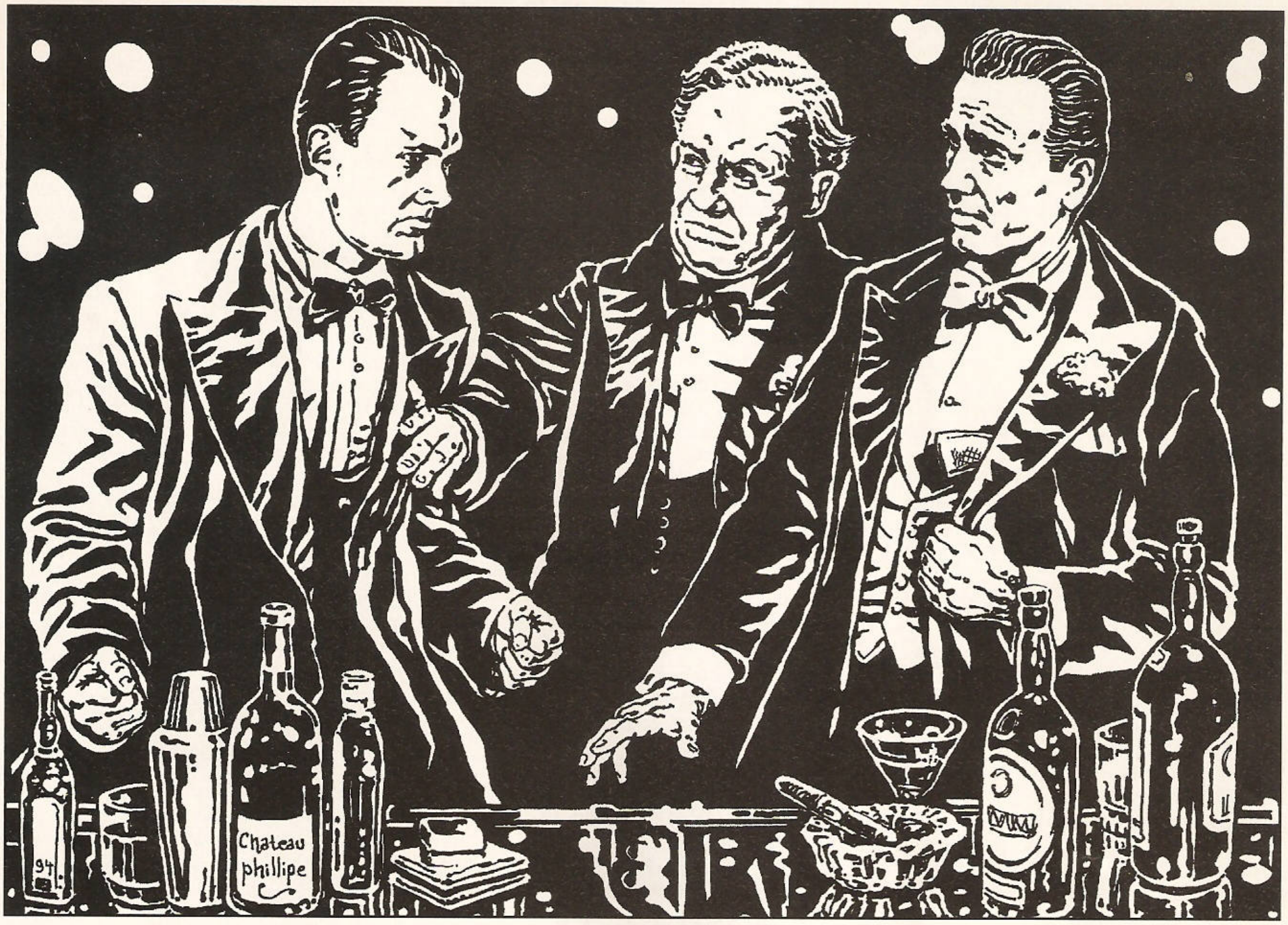
Dekker went down the hallway and into the bar. He went up to the bar, sat on his usual stool and lit a cigarette. Luigi put a Bourbon in front of him, and he sat drinking and smoking and staring into space. Remembering.

Angry voices brought him out of his reverie. The place was crowded by now, with people fighting for seats and places at the bar. The air was thick with smoke, and the noise of excited voices almost drowned-out the jazz combo. Above all the racket he heard a customer yelling at a frightened waiter. "I tell you I'm gonna sit right there. It's empty, ain't it?"

He was pointing at an empty alcove to the right of the bar.

The waiter said "Excuse me, sir, you don't understand – "





The customer, a burly, flashily-dressed, blue-chinned character, shoved him aside.

Dekker sighed, slid off his stool and moved across to the front of the alcove barring the customer's way. "The seat in the alcove's reserved."

"Yeah? Says who?"

Dekker studied the man for a moment before replying. The man wore a cheap tux with a bulge under the left arm. A stranger. Out of town hood, thought Dekker, Detroit or Cleveland, maybe even New York. A lot of new talent was moving into Chicago now the Big Fellow had been put away at last.

"Says me," said Dekker wearily, answering the question.

"And who the hell are you?"

"The name's Dekker. Tom Dekker."

The hood shifted uneasily under Dekker's hard stare. He was deciding whether or not to push it. To help him make up his mind, Dekker unbuttoned his jacket, letting the guy see the butt of the Colt .45 automatic under his arm. The handle of the Colt was worn and shiny. It had seen a lot of use.

The man licked his lips. "You a cop?"

"Private. And the seat's still reserved."

Dekker saw the anger flare in the man's eyes, saw his right hand twitch and realised he was going to go for it. He tensed and a huge man with a round, red face stepped between them.

"And just what might be going on here?"

Dekker said "Evening, Captain Reilly, nice to see you. I was just explaining to our friend that the alcove's reserved."

Captain Dennis Reilly of Chicago's finest said irritably "To be sure it is, everyone knows that." He glared at the hood.

"That seat's reserved for Doc, the guy who started this place. A personal friend of mine. So beat it!" He jabbed a finger as thick as a banana in the stranger's chest. The hood staggered back and disappeared into the crowd. Reilly said "I suppose we oughta be patient with the poor feller, he's new in town. He'll learn."

"If he lives."

Reilly said "Ah sure, there's always that. Is Doc back in Chicago?"

"Not that I know of. He's – travelling."

"Great guy, that Doc. Those were the days, hey Dekker?"

"Sure were." Reilly had once tried to kill Doc and Dekker back in those good old days, but he obviously didn't bear any malice.

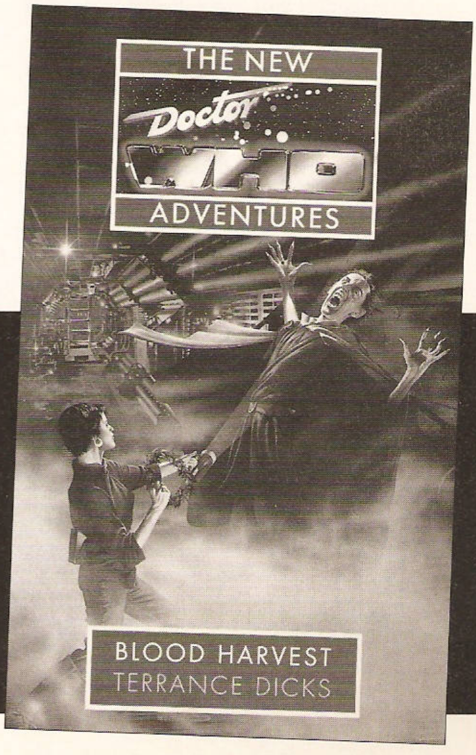
Reilly sighed. "And now Prohibition's over and booze is legal again. How's a poor corrupt police captain to make a living?" He nodded and moved away and Dekker went back to his stool. Luigi put another Bourbon in front of him. "I was getting ready to duck. We're never going to make a profit if you keep shooting the customers, Mr Dekker."

"It's lucky Reilly broke it up. He asked if Doc was back." Dekker lit another cigarette and sipped his drink, remembering a time, not so long ago, when booze was illegal, Capone ruled Chicago, and the sound of bombs and tommy-guns was as routine as the roar of traffic. He remembered a small grey-eyed man known as Doc and a deadly, dark-haired girl they called the Lady in Black. Luigi was polishing a glass. "You think he'll ever come back to Chicago, Mr Dekker? Him and Miss Ace?"

"Beats me, Luigi." Tom Dekker glanced at the empty alcove and raised his glass. "But if he does, his usual chair will be waiting for him . . ."

Terrance Dicks

Doctor Who –
The New Adventures:
Blood Harvest
Written by
Terrance Dicks
with a cover by
Bill Donohoe.
Published by
Virgin/*Doctor Who* Books
on 21st July 1994
at £4.99



SHELF LIFE

Craig Hinton takes on a batch of new cases, swaps his deer-stalker for a baseball cap and gets on down . . .

Although *Doctor Who* is my overriding passion, you might be surprised to learn that I do have a few other interests: *Star Trek*, the *X-Men* . . . and the world's greatest consulting detective, Sherlock Holmes. So you can imagine my anticipation when I first heard about June's *New Adventure* from Virgin: Andy Lane's *All-Consuming Fire*, featuring what many people might think to be the inevitable collusion: the Doctor and Sherlock Holmes.

THE TWO DOCTORS

On the orders of His Holiness the Pope, Holmes and Watson are sent to investigate the disappearence of a number of books from the most secret library in the world: the Library of Saint John the Beheaded in London. But the library has another visitor, and soon the residents of 221b Baker Street are accompanied by someone whose deductive skills may even exceed those of the legendary Holmes – the Doctor.

Before long, their investigation brings them into contact with inhuman creatures, spontaneous human combustion, and the most bizarre civilisation the Doctor has ever encountered: nineteenth century Earth.

The Case of the All-Consuming Fire (to give it its correct title) is definitely one of the better Holmes pastiches I have read. Andy Lane – co-author of last year's excellent *Lucifer Rising* – has mastered Arthur Conan Doyle's prose style: indeed, I read the introduction to a fellow Holmes fan. His response? "Which story is that from?" High praise indeed. Perhaps the plot does ramble a little, but the sheer exuberance of the story carries the reader forward.

The novel is divided into three clear sections: London, India and Ry'leh. And despite the fact that Ry'leh is an inventively crafted alien world, it is the least alien of the three. Andy has definitely done his research for *All-Consuming Fire*: nineteenth century London is a city full of underground pneumatic trains and child brothels, where poisons are used to fortify beer and sugar is purified with bull's blood. Truth is definitely stranger than fiction, and I even went to the trouble of investigating some of Andy's outrageous claims . . . only to discover that they were true! The hypocritical social mores of the Victorian world are wonderfully viewed through Benny's eyes, as she is forced to dress as a man to avoid being treated like a woman. And she still has to fight off the eternally randy Doctor Watson! Truly classic!

With regard to characterisation, Holmes and Watson are barely distinguishable from Conan Doyle, while Ace and Bernice are spot on. As for Mycroft Holmes . . . Charles Gray from the Granada TV series to a tee. Unfortunately, there is one character that frequently fails to convince. Even more unfortunately, it's the Doctor. For the first half of *All-Consuming Fire*, the Doctor seems to do nothing but make enigmatic and usually sarcastic quips, often putting Holmes down in the process. No, no, no! Holmes is every bit as much a heroic icon as the Doctor: seeing the latter belittling Holmes is distasteful, to say the least. And this opens up yet another problem . . .

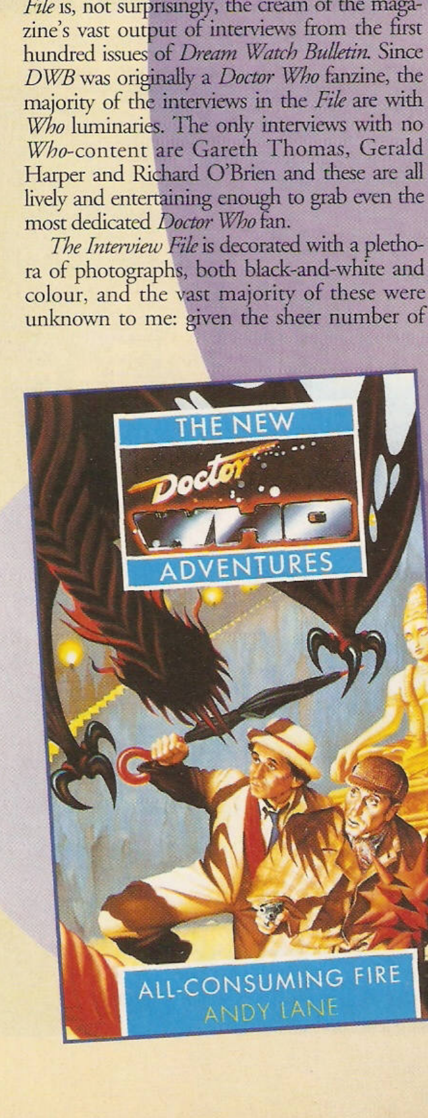
The novel isn't balanced properly between the Doctor and Holmes. The former is conspicuous by his absence from the London and India sections, while Holmes – although understandably out of his depth on Ry'leh – contributes nothing to the final denouement. I would have preferred Holmes to have played a more integral role in the climax, but I suppose you can't have everything.

Despite these little niggles – and the jarring illustrations – *All-Consuming Fire* is a brilliant pastiche and a compulsive read. Let's hope that Virgin decide to reunite the world's two greatest fictional characters in the near future. And please, Doctor: don't be so hard on the Great Detective the next time around.

INTERVIEWS GALORE!

The DWB Interview File is the successor to last year's *DWB Compendium*. Whereas that tome was a collection of feature articles, the *Interview File* is, not surprisingly, the cream of the magazine's vast output of interviews from the first hundred issues of *Dream Watch Bulletin*. Since *DWB* was originally a *Doctor Who* fanzine, the majority of the interviews in the *File* are with *Who* luminaries. The only interviews with no *Who*-content are Gareth Thomas, Gerald Harper and Richard O'Brien and these are all lively and entertaining enough to grab even the most dedicated *Doctor Who* fan.

The Interview File is decorated with a plethora of photographs, both black-and-white and colour, and the vast majority of these were unknown to me: given the sheer number of magazines and fanzines that I've read over the years, this is no mean feat.



Okay, so it's well designed: what about the interviews themselves? The book is laid out in chronological order, beginning with an extremely frank chat with Sydney Newman, the show's creator. His recollections of the origins of the series are revealing, and act as an excellent background to **Doctor Who Magazine**'s own recent 'Dawn of *Doctor Who*' articles. Interestingly, it really points out the difference between Newman and Gene Roddenberry: the latter is always identified as the creator of *Star Trek*, and I have no doubt that his name will appear on the credits of *Star Trek: Voyager*, filmed years after his death. Is it any wonder that Newman feels bitter about his lack of recognition as the man who devised the longest-running science fiction series in the world?

As we progress through the book, we are bombarded by nuggets of hitherto unrevealed information: I was unaware that Eric Saward disagreed with the casting of Colin Baker, and that the late Gerry Davis was extremely annoyed by John Nathan-Turner's commissioning of Cyber-stories without asking him to submit one. Add to that one of the infamous Katy Manning photographs – what *was* she doing with that Gold Dalek? – and you have a collection of memories and instances from the entire thirty years of the series.

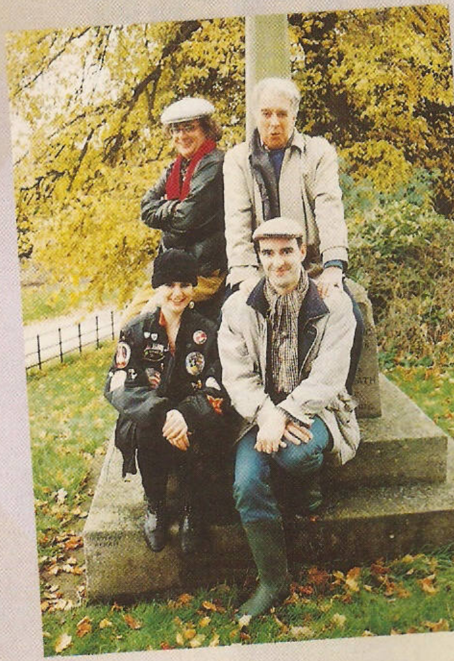
Given the splendid collection of photographs and revealing interviews, *The DWB Interview File* is a fine companion to the earlier *DWB Compendium*, and well worth a read.

THE REEL McCOY

The latest of Reeltime Productions' *Myth-Makers* subjects is Sylvester McCoy, interviewed by dependable old Nicholas Briggs with interruptions by Nicholas Courtney and Sophie Aldred. Before I played the tape, I was well aware that it would have to be something quite special to match the last release, the outstanding interview with Louise Jameson. Sadly, it isn't.

So what exactly is it? Sylvester McCoy displays the deadpan wit that has been entertaining convention-goers for years, as he gives a detailed account of his childhood, and how he became involved with Ken Campbell (who almost became the Seventh Doctor himself!). We learn of seminaries and box offices, and the truth behind the ferrets up the trousers and the nails through the nose. And then we move through *Vision On* and *Eureka*, and reach *Doctor Who* . . . and his memory seems to give out. He freely admits that his can no longer distinguish individual stories from his three years as the Doctor, which will definitely prove a grave disappointment to the *Doctor Who* fans who buy this tape. And who else *is* going to buy it, to be brutally frank? Interestingly, I found that Sylvester's life story reminds me very much of Tom Baker's, with its chaotic mix of jobs and career changes, and its brush with religion. I just wish that I could have listened to it without constant interruptions from Nick Briggs, Sophie Aldred and nearly an hour of wobbly steadicam!

Nick co-produced this one with Keith Barnfather, and I wonder whose idea it was to experiment. As well as the steadicam fiasco, I found my attention under constant attack from distractions – such as Sophie Aldred. It was wonderful to see her, but her role as "production assistant" is sadly misplaced. She repeatedly bounces in and out of shot, distracting from the flow of what Sylvester is trying to say, and she and Nick make an extremely annoying double



act. I found myself constantly rewinding to try to follow what Sylvester was saying! It didn't help that Reeltime had decided to choose the location for *Battlefield* to film this interview: it's so boring, with its dull greenery and derelict hotels. And the constant maps with their irritating little arrows did nothing to improve my concentration, as they quantelled around the screen and bleeped at me. Why?

As the interview comes to an end, Nicholas Courtney suddenly pops up, sitting on the memorial featured in *Battlefield*. And again I find myself asking "why?" Nicholas Courtney is a wonderful raconteur and I could listen to him for centuries, but he isn't really connected with the McCoy era apart from *Battlefield* . . . and, let's face it, that was hardly the most memorable story to be aired, was it?

The twenty-eighth release from the Reeltime/*Myth Makers* stable is not one of their Grand National winners. The whole point behind an interview is to get the interviewee to talk. True, Sylvester McCoy gives a splendid account of his life but there is too much interference. I wanted to grab that steadicam and cause all sorts of vicious injury with it. Come on, Reeltime: you've been producing exceptional and entertaining videos for years . . . why isn't this one of them?

SOUND BITES

The last two pinned butterflies in this month's gallery are two CDs of *Doctor Who* related music. The first is Silva Screen's *The Worlds of Doctor Who*, compiled by musical stalwart Mark Ayres. And what worlds are they? This CD – featuring a collection of new and already released material – looks at both the series itself, its spin-offs, and the musical compositions of its fans. The programme itself is adequately served by no less than five versions of the theme, including Dominic Glynn's unsurpassed Terror mix from the *Variations on a Theme* CD, and two from talented newcomers Mark Lambert and Ian Hu. Their versions are catchy and atmospheric: the former shifts gear from ethereal to orchestral – I can only describe it as compelling – while the latter (the Spoons Version) is basically the same, but features a certain Sylvester McCoy playing the cutlery. Unbelievable, and yet somehow inevitable . . . A further eleven tracks (Mark Ayres assures me that, at seventy-nine minutes, this CD contains thirty-five seconds more than it is theoretically possible to fit onto a disc!) illustrate the series' incidental music, ranging from *The Sea Devils* to *The Curse of Fenric*. As well as original music, there are also tracks from Heathcliffe Blair's Dudley Simpson tribute, *Pyramids of Mars*, which I looked at last year. These are all available on Silva Screen's other releases, but it's a great idea to squeeze them onto one disc. And it's yet another chance to listen to Mark's outstanding score for *Ghost Light*, albeit slightly edited (as are a few of the tracks). The other unreleased track is Mark Ayres' theme to Reeltime's *Return to Devil's End*, which certainly deserves this extra exposure.

From the *Myths and Other Legends* CD, we have the *Myth Makers* title theme, as well as Mark Ayres' *Terror in Totter's Lane* – this was one of the compositions he sent to John Nathan-Turner which secured his place with the series. Listening to these has definitely persuaded me to track down that particular CD – and that seems to be the main purpose of this release – as a teaser. Budget-priced at £8.99, The nineteen tracks on *The Worlds of Doctor Who* have something for everyone. As an overview of the other releases in the Silva Screen series it is excellent, and as a sampler for the casual listener who is perhaps unfamiliar with the vast musical output associated with *Doctor Who* it is unmissable, showcasing the very best of the series and its spin-offs, and hopefully prompting them to explore the rest of Silva Screen's *Doctor Who*-related catalogue. And it's definitely worth it for the Spoons mix of the theme!

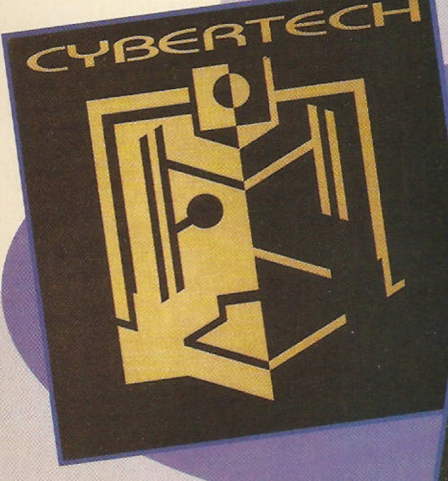
Cybertech are the people responsible for the "rave" theme that introduced the dismal *Dimensions in Time*, and this CD contains two versions of that particular composition – in full, by the way – as well as a rather fetching version of the full theme music that combines the traditional Delia Derbyshire version with hi-tech acid. My immediate reaction was: so what? I have heard more versions of the *Doctor Who* theme than I care to shake a floppy hat at, and, despite their technical competence, I found nothing in Cybertech's versions that hasn't been done elsewhere (and no spoons!). But I persevered.

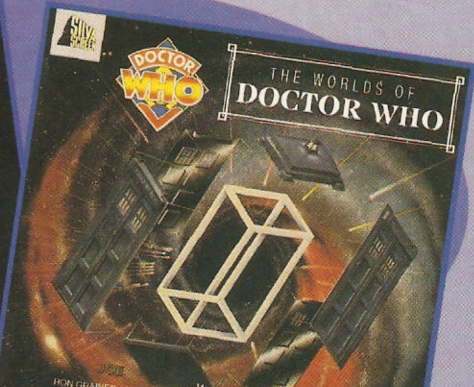
What an eye (or ear-) opener! These Cybertech guys – Adrian Pack and Michael Fillis, to be precise – have written scores that pay homage to various magic moments in the series. *Technopolis* is a tribute to *The Tomb of the Cybermen*, and mixes the cybernetic majesty of the Cybermen from all eras to create a truly evocative and compelling piece of music. *Eocene Park* takes the listener back sixty-five million years to the Earth of the Silurians. Although not really music, it makes great background noise while reading *Blood Heat! Dreamsnake* brings back memories of Deva Loka and Manussa, as the wind chimes chime and dark forces stir beneath the surface. *These E Devils* takes us beneath the ocean to the world of the Silurians' aquatic cousins. Whilst extremely reminiscent of Malcolm Clarke's weird score for *The Sea Devils*, it combines that with *Warriors from the Deep* to create something original. *The Dead Planet?* is my favourite track: it absolutely stinks of *Resurrection of the Daleks* at the start, but soon mellows into a wonderfully gritty aural attack, with the theme music poking its nose in at the end. *We, The Machines*, is an oddity. I haven't a clue which story it's based on, but it's fun, nevertheless.

And then we encounter *A Dark Infinity*. Based on a submitted script, its three tracks takes the listener into a world of Victorian Gothic, throwing in the Time Vortex, TARDIS dematerialisation, and a full-blown regeneration to boot! *The Doppler Experiment* reminds me of *Ghost Light*, with lots of clocks and creepy bits, all set in a Victorian mansion. *Time Travel* depicts the entry into Time, penetrating the Vortex and discovering that others have been there before. And are still there . . . But the final track leaves the other two in the shade, gently borrowing from all manner of regeneration scenes. In a parallel universe – perhaps the one where *The Dark Dimension* took place – this particular score would have accompanied Sylvester McCoy's regeneration into . . .

Perhaps my only complaint is that there are too many places where Cybertech have borrowed a bit too heavily from the music they are paying homage to: they can be original, so why lift the work of others so blatantly? Still, this CD is fun. Nothing heavy, nothing deep. And extremely good music to write to – as I've been finding out!

◆

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THE WORLDS OF
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And featuring SYLVESTER McCOY

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Daleks. Cybermen. Sontarans. Krynoids. All classic monster designs for *Doctor Who*. But could you do better? Later this year DWM will be printing a comic strip featuring the Second Doctor, to be written by Warwick Gray. But it needs a monster – and that's where *you* come in. In the space below design us a brand new monster, give it a name and the winning design will be featured in Warwick's strip, beginning in Issue 224. Warwick and artist Lee Sullivan will be joined in the judging by one of the stars from the Troughton era – so get your pens and pencils out now!

Send your entries in the space provided below to:

Designer Flare

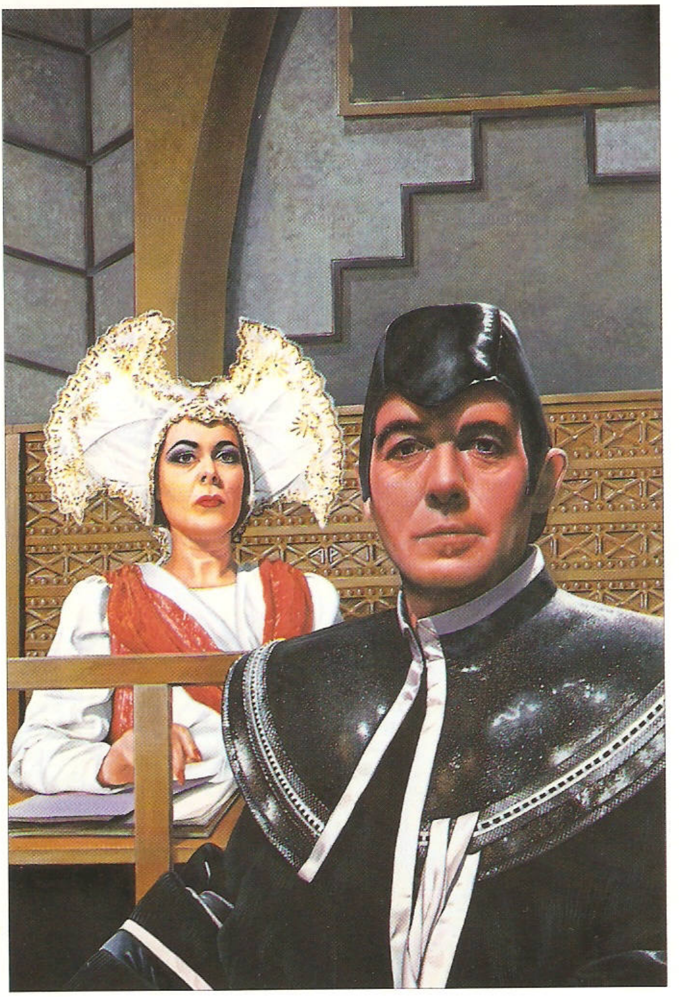
at the address on Page 3.

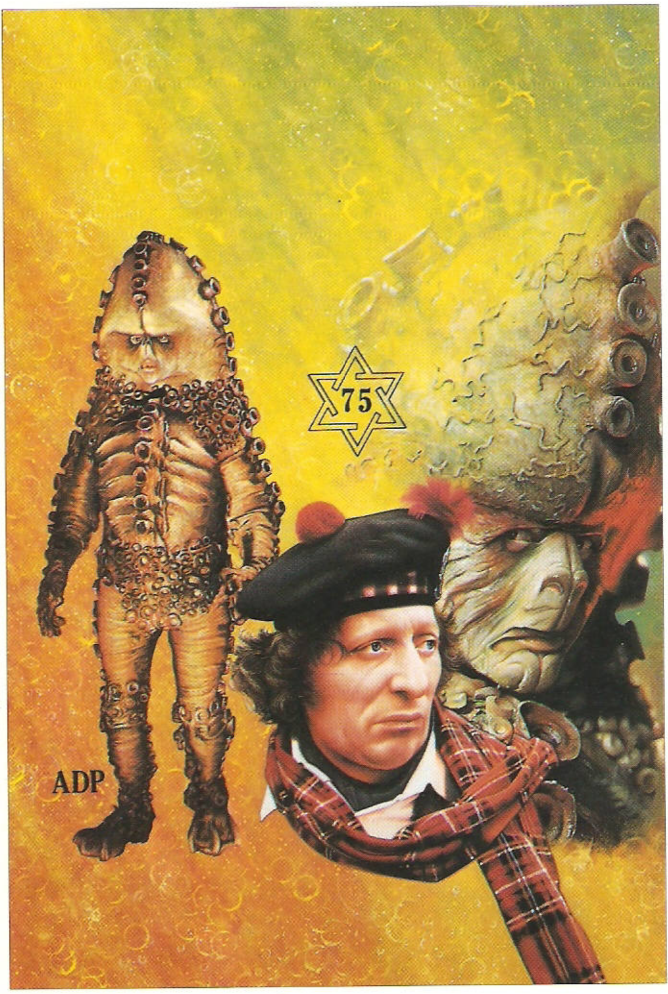
Usual Marvel competition rules apply and multiple entries will be fed to the Ugrakks!

Name ....

Address ....

Age

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ADP

THE FANZINE TRAP

Operated by John Ainsworth

Since our last column we have had an amazing response to our request for fanzines, which have been flinging themselves into the trap on a daily basis. In an attempt to mention as many as possible I have kept the individual listings brief. Please keep them coming in as the trap has a voracious appetite.

If you would like your 'zine to be given an airing in this column then please send a copy with covering letter to: The Fanzine Trap, Doctor Who Magazine, Marvel Comics Ltd., 13/15 Arundel Street, London WC2R 3DX.

Remember to provide all the important details about your publication: address, price, frequency and a brief outline of editorial policy and subjects covered.

'Zines from Australia and the US (or indeed anywhere) are very welcome but please state whether British sterling is acceptable as payment.

THE BLACK SCROLLS OF RASSILON #2 **(A4. 32 pages. £3.50 from Steve Preston, 5 Ty Mawr Estate, Priory Lane, Holyhead, Gwynedd, LL65 2DN)**
Well produced 'zine with plenty to read and a sense of humour. Issue two sports an excellent and highly useful index to Doctor Who Magazine – worth the cover price alone!

BLINOVITCH #1 **(A4. 24 pages. £1.50 from Moray Lang, Pikiestane, Oxton, Lauder, Berwickshire, TD2 6PY.)**
Some good articles but some terrible artwork. Ostensibly covers *Blake's 7* but Issue One is predominately *Who*-orientated.

CLUB TROPICANA #1 **(A5. 52 pages. £1.50 from John Pettigrew, Club Tropicana, 10 Milton Road, Windygates, Fife, Scotland, KY8 5DQ.)**
If you like your 'zines frivolous and peppered with tasteless humour, then this is the one for you.

DOCTOR WALOC #1 **(A4. 20 pages. £1.00/£1.50 Sterling for overseas from Darren Powis, 38 Camrose Walk, St Dials, Cwmbran, Gwent, Wales, NP44 4NN.)**
Non-*Doctor Who* 'zine but features *Who* in first issue. Topical and witty, focusing on pop culture type subjects.

THE FLUID LINK #1 **(A4. 32 pages. £1.50 + 25p P&P from Mark Doggett, 16 Caraway Road, Fulbourn, Cambridge, CB1 5DU.)**
Describes itself as 'a friendly, fun-packed, revolutionary, mind-breaking, apocaplyptically exciting fanzine.' Touches on *Blake's 7* and *Star Trek* as well as *Who.*

HAND OF OMEGA Vol.2 #2 **(A5. 20 pages. £1.50 from Paul Berry, 118 Scartho Road, Grimsby, South Humberside, DN33 2AX.)**
Gives itself the sub-heading of 'The *Doctor Who* Newsletter'. Features a full colour cover and a mini interview with Gabriel 'Sutekh' Woolf.

THE HOURLY PRESS #7&8 Double **(A4. 32 pages. £2.95 from Kieran Kinsella, 15 Honeymeade, Sawbridgeworth, Hertfordshire, CM21 0AR.)**
Packed with fiction, quizzes and crucial debate. This issue features an 'exclusive' interview with the ever interesting Terrance Dicks.

MANDRIA #6 **(A5. 48 pages. £2.50 from David Blenkinsopp, 152 Victoria Road, Scarborough, North Yorkshire, YO11 1SX.)**
Excellently produced fiction 'zine. Issue six features ten stories including the Doctor's encounter with his own death.

REVIA #7 **(A5/Square! 32 Pages. £1.50/$1.50 Overseas from 1481 Concord Drive, Downers Grove, IL 60516 USA.)**
Nicely produced and informative. Usual mix of news and reviews but with wit and style.

SHADOW SPHERE #2 **(A4. 28 pages. £1.25 from Zach Farquharson-Waugh, 41 Delamere Road, Northampton, NN4 8QG.)**
'The Fanzine of Cult Media' is very elegantly produced and features *Doctor Who* amongst the likes of *Blackadder, Virtual Murder* and *The Avengers.*

SKONNOS #19 **(A5. 28 pages. £1.00 from Mark Benoy, 22 Nuthatch Gardens, Broadwater Green, West Hampstead, London, SE28 0DJ.)**
Very much a retrospective, avoiding topical reviews and *The New Adventures* in particular. Interesting on-going series of reviews on the original Target novelisations.

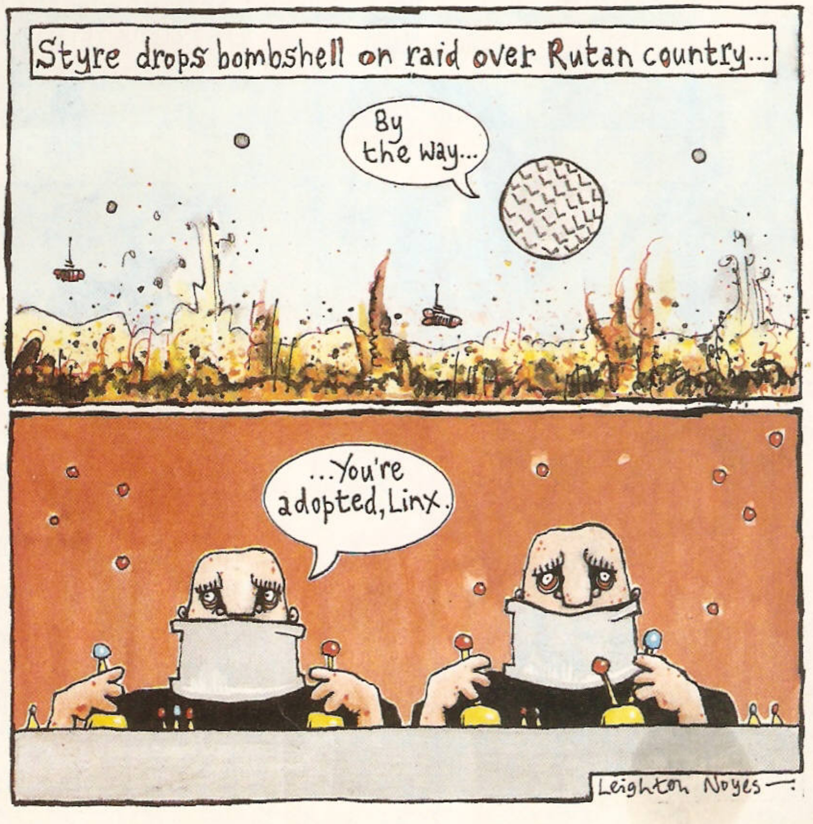
SONIC SCREWDRIVER #2 **(A5. 28 pages. £1.50 from Steven Grace, 63 Stanley Gardens, Herne Bay, Kent, CT6 5SQ.)**
Issue two of this intentionally upbeat zine is a 'Cyber Special'. Predominately *Doctor Who* but some *Deep Space Nine.*

TALFRYN'S GREATEST HITS **(A4. 36 pages. £2.50 + 20p P&P from Darren Floyd, 16 Limeslade Close, Fairwater, Cardiff, CF5 3DB.)**
A compilation of the best articles and interviews previously published by the Swansea Telefantasy Group. Published as a tribute to late group member David Whitford who was a victim of Leukemia. All profits to the Leaukeamia Research Fund for Wales. Features interviews with Tom Baker, Patrick Troughton, Sylvester McCoy, Colin Baker and Terry Pratchett amonst others.

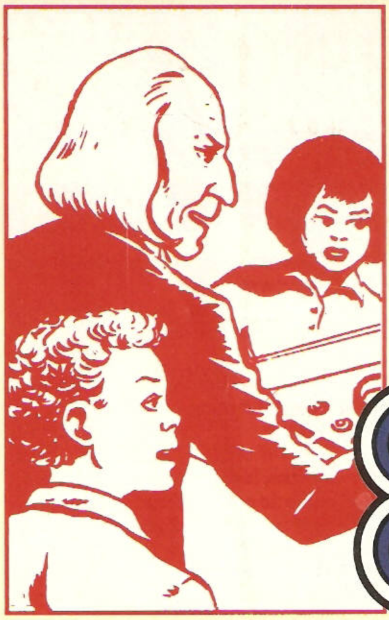
TIMELORD #5 **(A4. 16 pages. 80p from Trevor Ramsay, St Johns Hostel, 263 Hyde Park Road, Leeds, LS6 1AG.)**
Interviews with Nabil Shaban and Colin Baker and a very funny poem about *Star Trek.*

TIME SPACE VISUALISER #38 **(A5. 76 pages. 3 issue subscription $17 New Zealand from New Zealand *Doctor Who* Fan Club, PO Box 26311, Epsom, Auckland, New Zealand.)**
This long running 'zine manages to consistently maintain its high standards. Covers all aspects of *Doctor Who* both serious and silly. Reviews all the latest books, videos and merchandise. This issue event tells you how to build your very own remote-controlled Dalekibility.

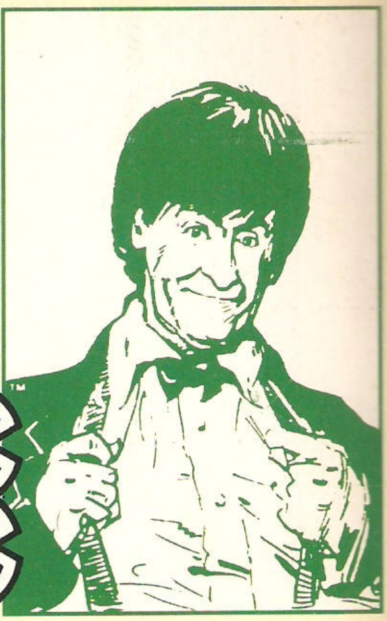
DOCTOR OHO by Leighton Noyes

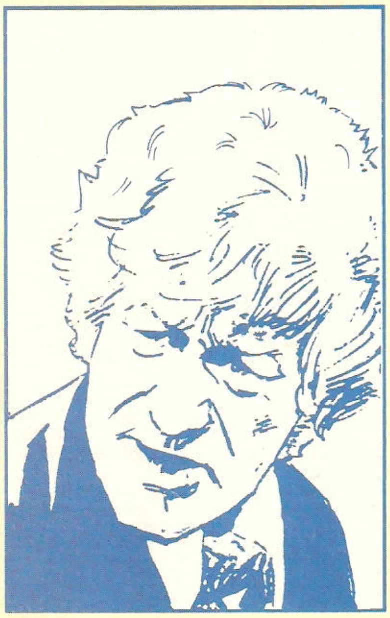

Styre drops bombshell on raid over Rutan country...
By the way...
...You're adopted, Linx.
Leighton Noyes

60's 70's 80's 90's



DOCTOR WHO CLASSIC COMICS





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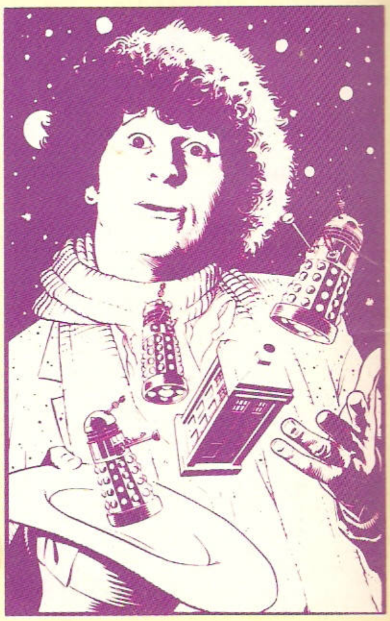

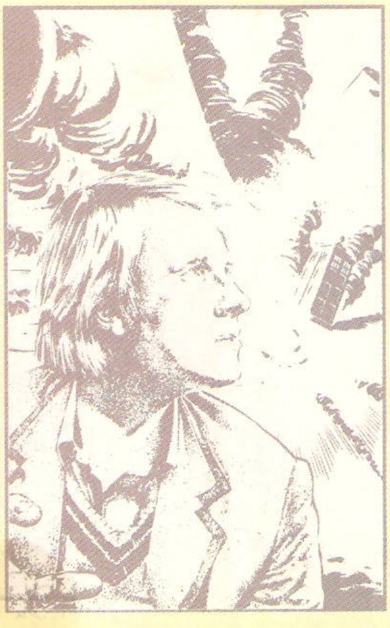

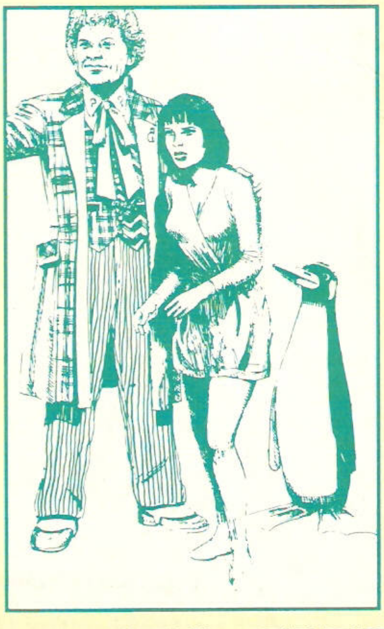

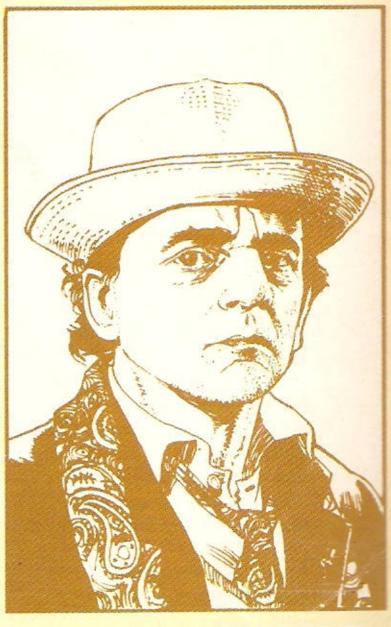

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